138

Class 138 5
Stock 8275
Shelf R17

556/76

B

HAMMERSMITH PUBLIC LIBRARIES

REFERENCE DEPARTMENT

(NO BOOK IS ON ANY ACCOUNT
TO BE TAKEN FROM
THIS ROOM)

RR

Handwriting

Sonnenschein

PHYSIOGNOMY, ANCIENT AND MODERN

OR

PHRENO-METOPOSCOPY

THE UNIVERSITY PRESS

PUBLIC LIBRARIES

Physiognomy

ANCIENT AND MODERN

OR

PHRENO-METOPOSCOPY

BY

RICHARD DIMSDALE STOCKER

Author of "The Human Face as Expressive of Character and Disposition," &c., &c.

LONDON

SIMPKIN, MARSHALL, HAMILTON, KENT AND Co.

1900

E
827
R

No. RP 24
Class 138
STO
Date

138

"Oh, the power of that wondrous instrument, the human face, for good or else for evil."—C. J. VAUGHAN, D.D., *Vicar of Doncaster.*

Digitized by the Internet Archive
in 2025

https://archive.org/details/physiognomyancie0000rich

PREFACE.

The present work, which is intended to provide the would-be student of physiognomy with a manual of instruction for his guidance, is sent forth by the author in the hope that it may induce those into whose hands it may chance to fall, to study systematically a member of the human body which has been all but ignored.

If his work be but the means of enlightening others as to who are their true friends or the reverse—if it show them, in however slight a degree, whom they should trust and avoid—the author will have been more than repaid for his trouble.

CONTENTS.

Preface vii
Introductory Argument 1
The Human Organisation 11
New Nomenclature 19
Size 29
Quality 33
Health 37
Form 43
Colouring 47
Of the Face Generally 65
The Forehead 71
The Eyebrows 77
The Eyes 83
The Nose 91
The Mouth and Lips 109
The Teeth 117
The Chin and Jaw 131
The Ears 137
The Cheeks and Cheekbones 145
The Neck 151
The Lines and Wrinkles 157
A Few Words on Character Delineating 177
Appendix: a Systematised Table of the Mental Faculties, with their Phrenologic, Physiognomic, Chirologic, and Graphologic Equivalents 181
Glossary: Explanation of Diagrams and Technical Terms 213
Studies in Physiognomy, Illustrations, etc. 219

INTRODUCTORY ARGUMENT.

Alike a popular and a fascinating study, physiognomy has always been a subject of interest. Many who have never looked upon the human face divine as a precise record of character, have still thought it to be the most important member of the human body; whilst others, who have, perhaps, never taken the trouble to investigate the matter at all, have considered the countenance to be valueless as a character-expressing medium.

But, no matter what people's notions are or may have been, the fact still remains: the human visage is ever our chief consideration, in one way or another, either by choice or necessity.

Most persons recognise one another by looking at their faces, or some one characteristic feature thereupon. The child gazes into its mother's face, and sees there the one who is its all-in-all. The parent sees its children, and watches—perhaps almost unconsciously—the different moods which leave their traces upon the cheeks, or lips, or brows. All of us judge of one another in this way. What a pity it is, instead of relying upon our "first impressions," we proceed to disregard—as too often we do—our intuition! I say "intuition," because few have studied this subject systematically. Intuition is not at variance, generally speaking, with the rules which those who have gone into the matter from a scientific point of view have laid down.

How strange it seems that we have not paid more attention to the physiognomy of our own species! Naturalists

have busied themselves in sorting out bugs, beetles, birds, and the higher order of brutes; geographers have explored the face of the earth, and ascertained the nature of the soil; meteorologists have recorded the temperature, the weight of the atmosphere, and so on, and so forth; but where are the men or women who have presented us with anything like a satisfactory system of physiognomy? I confess they are in the minority.

And now a word as to the subject. Although we usually apply the term "physiognomy" to *the art or science by which character is read from the face or features*, it is not really so restricted in its meaning. On the contrary, all objects, animate and inanimate, possess a physiognomy, which distinguishes them, or helps to do so, from other objects; whilst all the character-reading sciences are included under the head "physiognomy."

The word, "Physiognomy," is derived from two Greek ones, signifying "nature" *(physis)*, and "an interpreter" *(gnómón)*.

Besides being applicable to the shape of the physical man, physiognomy also includes and professes to treat of the *expression*, *proportion*, and *colour* of the various features, etc.

The brain, although it is not, probably, the sole organ of the mind, is, doubtless, the chief seat of *mentality;* and, despite the fact of its being improbable that the mind is boxed up in the skull, it undoubtedly has its "head-quarters" in the cranial cavity.

That mind and matter are allied, and reciprocal in their action is indisputable; and that all the physical organs have representation in the brain is an unquestionable fact.

Physiognomy, then, can claim to rank as a science, provided that it is based upon the laws of anatomy and physiology.

But a science merely it is not. It has its philosophical aspects also—into which I shall be unable to enter—and is, *when applied*, an art, for the reason that some students will excel better in this particular than others.

The ancient method of studying physiognomy was synthetic, and has, to a great extent, been lost; but the moderns have substituted the analytical process for it.

In order to comprehend fully any science, we must first "pull it to pieces," analyse it, and examine it. Thus, physiognomy, in order to be a science at all, must include some knowledge of the ingredients, with their properties and values, of which humanity is composed. In this way it becomes an *exact science.*

Physiognomy, as has previously been said, is connected with *all* subjects that deal with character. Hence it is intimately associated with *palmistry*—the science which treats of character, etc., as revealed by the hand—and *phrenology*—the science by the laws of which the nature and disposition are determined according to the form of the head. Neither does physiognomy simply treat of *these* subjects: it also deals with pathognomy and graphology —that is, of the character signified by the body when in motion, and of that of the handwriting. Physiognomy is intimately allied with phrenology, for the very obvious reason that facial expression is communicated to the countenance by means of the cranial nerves, which have their deep origin in the base of the brain, and disperse or ramify through its various "organs" to the face, controlling those muscles which produce *facial play.* It must not be supposed that the head is the only part of the human being

that contains brain. The grey matter which constitutes a part of the "thinking apparatus" has, I believe, been recently discovered in the vicinity of the finger tips and wrists of blind persons. The face unites with the head at the forehead—for no head is complete without a forehead, neither is any face perfect unless it has one.

The human hand is a particularly significant member of the body, and, although in the following pages only a few passing allusions can be made to it with reference to its being indicative of character, were one to deal in any way exhaustively with the matter, a treatise three or four times as bulky as the present one would hardly suffice to convey an adequate idea of its importance as an index to character.

Although I do not deny that there is probably an intimate association between the "astral fluid" (as it has been termed) and the human organism, (since I believe the whole universe to act and re-act upon itself), I think it only reasonable to attempt to offer a few words upon the rationale of the faculties, stating the reason for their location; because we are able to trace the manifestations of particular traits to the action of certain organic systems.

Dr. Forbes-Winslow, in his recently-published work, "Mad Humanity," renders this very clear, when he states that the derangement of the liver accompanies melancholia, etc.

Where I am apt to differ with some writers is, that I do not believe matter to be the origin of mind although I am perfectly willing to admit that the former conditions the latter. However, this need not affect our position. All we have to concern ourselves with is, the mutual relations of mind and body.

The *mouth*, which is composed principally of glands and muscles, together with the lips and cheeks, forms the sign of the passional and affectional side of the nature. As the human form is homogeneous in its development, so it will be found that the lips, etc., according to their thickness, redness, and moisture, indicate the assimilative, nutritive, domestic, and social qualifications.

Professor Mantegazza admits that thick lips as a rule accompany voluptuousness; and we find the facial signs for several of the internal organs therein have their expression.

The *nose* is found fully developed only in those of a high mental grade. Babies, savages, and undeveloped commonplace people exhibit low, flat, unelaborated types of noses; but those highly gifted intellectually, morally, and physically show well-defined, broad, full noses, the septum of which will be prominent. A large, prominent nose in youth suggests precocity—though a big nose upon an adult is no *positive* sign of great ability. *Quality* determines everything.

The condition of the lungs is shown by the nostrils, according to their size. Hence it is not strange that narrow, pinched nostrils should suggest, as physiognomists claim they do, a want of confidence, of courage, and of energy. The heart and the lungs are correlated. Hence, provided the person be well endowed muscularly, the former organ will be vigorous where the nostrils are well expanded.

It is a singular fact, but we speak of those who are timid and unenterprising as "wanting in heart"; we tell them to bear up and take heart.

A perfect visceral structure ensures a well-ordered nasal organ, and the mental processes are dependent upon the circulation and respiration to a great extent.

The *muscular* system is shown according to the size and fulness of the eyes. Hence it is that large, full eyes show language; for the reason that the act of speaking is comprised in the movements of the vocal cords, tongue, lips, etc., which are all of them muscular members chiefly. Phrenologists contend that an "organ" of language pushes the eyes forward.

The *osseous* system is indicated by the prominence of the superciliary ridges, height of the nasal and cheek bones, and the length and forward projection of the lower jaw. Those with a good, square, bony frame will be firm, honest, dignified, exact, precise, lovers of law and order, and positive characters.

The signs in the *forehead*, (which fall under the phrenological theories), I must leave to the advocacy of Professor A. R. Wallace, F.R.S., since I have no space at my disposal for their consideration. Some, however, such as "weight," "locality," and "tune," may be traced to a muscular origin; for the talent for employing manual dexterity, the localising faculty, and the vocal apparatus are all involved in this system—as far as their "physical base," or mode of operation, is concerned.

Among the ancient writers on physiognomy were Galen, Hippocrates, Pythagoras, and Socrates, the metaphysician. It is said that the last-named of these was described by Zopyrus, an exponent of the science—or rather the *art*, for such it was at that time—as dull, voluptuous, and wanting in intelligence; which delineation of his character, it is recorded, Socrates acknowledged to be true; for, he said, he had indeed been addicted to these conditions of mind before the study of philosophy had modified his nature.

The first known systematic treatise on this subject was written by Aristotle, who was, perhaps, the most illustrious of the ancient authors.

Theophrastus, and Polemus also, who lived 150 A.D., published works of considerable merit and importance dealing with physiognomy.

Their writings, however, whilst being interesting and instructive, in the main, are somewhat vague and indefinite, despite the fact of many of their deductions being based on shrewd observation.

Where Aristotle failed was, that he endeavoured to make generalities, and precedents, instead of going into the matter from a scientific point of view.

Like so many of the other occult scientists, he did not work in such a way as to try and determine the values of the various parts of the anatomy of the head and face; hence, it was only to be expected that he should fail—as indeed he did—to complete his researches with satisfactory results. The ancients appear to have understood and recognised, at the same time, the mutual influence which existed then, and still exists, among all entities—between, especially, the *microcosm* and the *macrocosm*.

Finetta, a mediæval Italian writer, and Perneti, a French writer, both wrote upon the subject of physiognomy; while, besides the old Italian authors, were Holler, Zimmerman, Huart. and Jacob Boëhme—in addition to a multitude of others. In the year 1741, John Caspar Lavater was born. His birth marked a new epoch in physiognomical research; for, although he was no abstract-reasoner, he was pure-minded, and hence capable of receiving certain impressions regarding the characters of those whom he came across.

He wrote several large volumes upon physiognomy, but was unable to communicate his ideas successfully. Yet, although his remarks are for the most part general and of little practical utility, such rules as he gives are valuable and reliable.

In spite of the fact of Lavater being considered to be the father of modern physiognomy, as a matter of fact he never attempted to systematise his theories.

What he did do, was to stimulate and arouse those who came after him.

Now, the chief difference between the ancient and modern theories in regard to physiognomy is this: the former were *subjective*, the latter are *objective*.

While the ancients based their observations on astrology, the modern writers almost invariably consider the brain to be the seat of the mind, and hence usually connect their observations with the science of *phrenology*. Lavater was much opposed to the doctrines of astrology—possibly because the "divine science" had fallen into the hands of such unprincipled exponents, who endeavoured to mix physiognomy up with their canons of necromancy in such a way as to detract from the merits of his pet subject.

I feel bound to admit that, whatever the advantages of "modern thought" may be, the ancients looked at things more *interiorly*—from a more psychic standpoint, as it were—than we do to-day, who are very apt to consider merely the physical aspect of matters.

The great naturalist, Charles R. Darwin, who lived from 1809-1882, contributed considerably towards the literature of physiognomy, although neither he nor Sir Charles Bell, the great authority on expression, did any very great service to the advancement of the science in the form in which we now recognise it.

But many writers, both consciously and unconsciously, have materially aided us in physiognomical research; for, as has been previously said, physiognomy includes *all* the sciences; the human face is, as it were, an epitome—a reflection—of the whole of creation—a condensation, or chart of the solar system, if not of the universe.

Alexander Walker, who lived within the past century, was one of the only English writers—at any rate, in recent times—who attempted to establish anything like a system of face-reading. Although his rules were general, rather vague, and, perhaps, not of any very great utility, they were, at any rate, scientific and practical—which is more than can be said for those of most of the older authors. Many of Walker's theories have been embodied in this work.

In America, the science of physiognomy has, of late years, received much careful attention, with excellent results. At the hands of Drs. Simms and Redfield it has been successfully studied; these two gentlemen having elaborated two wonderfully ingenious and useful systems.

Dr. Redfield has, in his work, "Comparative Physiognomy," demonstrated the manner in which the characteristics shown by the human face are also revealed in the faces of the lower animals.

That the laws of physiognomy are applicable to the beasts as well as mankind is undoubtedly correct; but, although this branch of our vast subject is both fascinating and instructive, we shall not have the space at our command for its consideration. Dr. Redfield's work will, however, give those of my readers who are interested in the matter a very good notion of the subject. Since the days of Lavater, Camper, Blumenbach, Spurzheim, Bichat, and Broussais have all touched incidentally upon

physiognomy when writing upon cognate topics; their works, however, are not accessible to the general public.

Phreno-physiognomy, which has really sprung from those systems which have been already mentioned, *plus* the tenets of phrenology, takes for its object the face and head considered *as a whole*. As Mrs. Stanton has said, in her delightful and profoundly scientific work on the face, the head is certainly to be taken cognisance of, whether the doctrines of phrenology be believed or discredited.

Personally, I consider that much may be said for the views of phreno-physiognomists; although there is, certainly, no necessity to refer to the head, if the various facial features be sound.

A craniologist manipulates the skull; whereas the physiognomist detects the protuberances or developments thereon with the eye.

Phreno-physiognomists maintain that all facial developments are due to the action of the cranial nerves, which, first passing through the phrenological "organs," terminate in the region of the corresponding physiognomical sign.

Evolution supports the theories brought forward in the present work; and the student will find indirect corroboration for the assertions embodied in the following pages, in the works of Charles Darwin and Ernest Haeckel.

THE HUMAN ORGANISATION

THE HUMAN ORGANISATION.

According to Hippocrates, there were four temperaments, or *crases*, viz., the bilious (which was supposed to result from an excess of yellow bile, secreted by the liver), the melancholic (which was said to arise from a surplus of black bile, produced by the spleen), the sanguineous (which was dependent upon an over-plus of blood, considered to be originated from the heart), and the phlegmatic (which was represented by a super-abundance of phlegm—a watery fluid, conjectured, by the ancients, to be consequent upon the action of the brain).

After this classification, which was by no means a satisfactory one, its teachings being almost entirely erroneous, the old writers reckoned four temperaments, the names of which were as follows:—(1) the choleric; (2) the sanguine; (3) the melancholic; and (4) the phlegmatic. These also were supposed to be induced by an excess of certain bodily "humours"; and differed very little from the older version—in fact, in name alone. They were conjectured to arise from, (1) the "black bile"; (2) the blood; (3) the "yellow bile"; and (4) the "phlegm," respectively. These "complexions," as they were termed, were supposed to promote special peculiarities, into which we cannot delay to enter.

A later, and modified, classification, which was based upon a more complete physiological understanding of the matter, formulated the temperaments likewise into a four-fold terminology, viz., the sanguine, the lymphatic,

the bilious, and the nervous. The brain and nervous system were hence taken into account.

The lymphatic (practically the "phlegmatic" of the ancients) was dependent upon the *lymphatic system;* the sanguine (which remained as before), was derived from the *heart* and *blood vessels;* the bilious (virtually a combination of the old "choleric" and "melancholic" temperaments) took its rise in the *liver* and *bile;* and the nervous arose from the *brain* and *nervous system.*

The chief signs of these temperaments may be tabulated thus:—

Temperament.	Source or Origin.
Lymphatic	*Stomach*—fulness of the abdomen; roundness, fulness and softness of muscle; vital action usually slow; circulation feeble.
Sanguine	*Lungs*—broad chest; good lung power; moderate plumpness of body; firm muscles; good arterial circulation.
Bilious	*Liver*—bodily configuration pronounced and strongly-built; tough and wiry; preponderance of the venous system.
Nervous	*Brain*—predominance of brain and nerve in the organisation; delicately-constructed organism.

The colouring which usually accompanies these temperaments is as follows:—

Lymphatic.—A pale skin; light, fair hair; blue or grey eyes.

Sanguine.—A ruddy skin; a fair complexion; red, auburn, or chestnut hair; blue eyes.

Bilious.—Swarthy or brown skin; "black"—*i.e.*, very dark—hair; dark eyes.

Nervous.—Soft skin; pale, or sallow, complexion; fine, thin hair; usually grey eyes.

Lavater's method of systematising the temperaments was after this manner. He, as has been said, entirely rejected the doctrines of the astrologers, and classified the temperament according to the *degree of irritability* present in a subject. He believed that, as the elasticity of the air is determined by its temperature, so the temper of an individual is affected in like manner by his temperament, or predisposition to impetuosity.

Degree of Irritability.	Accompanying Bodily Condition.	Spirit of Subject.
Choleric	angular, oblique, interrupted lines	*soaring.*
Melancholic	linear	*descending.*
Sanguine	oval and proportionate ...	*precipitate; thoughtless.*
Phlegmatic	round, globose, heavy ...	*stationary.*

Now, although Lavater justly claimed that those of the *choleric* temperament possessed the *highest* degree of irritability, and the *phlegmatic* the lowest—the intermediate states being represented by the *melancholic* and *sanguine* temperaments—he, as was his custom, gave no means of distinguishing between either of them, beyond stating that the *bodily conditions* varied in each in the manner which has been noticed.

He also stated that the manner of walking and of holding the body was highly significant—which it is. Thus, he held that those of the choleric temperament *soared* in their movements; that those of the sanguine rushed headlong *forward;* that those of the melancholic

did things in a non-expansive, *drooping* manner; and that those of the phlegmatic were stationary and *lethargic*—incapable of much motion at all, in fact.

Dr. Redfield's view of the subject partook of the nature of the ancients' theory. Man may be considered, he says, as divided into *four*, by means of *temperaments*, not *form*. The *temperaments* indicate *tempers*. A man's prevailing *temper* is indicated by his *temperaments*.

There are *four* temperaments, viz.:—

1. The *choleric*, which is hot and dry.
2. The *sanguine*, which is hot and moist.
3. The *melancholic*, which is cold and dry.
4. The *phlegmatic*, which is cold and moist.

The Choleric Temperament indicates a *temper* which is fiery, and flashes like lightning. It is connected with the brain and nervous system. Its absolute amount is indicated by the abundance, length, and firmness of the hair. Its predominance over the other temperaments is indicated by the hair growing low on the forehead. In the horse and the lion, the mane is its indication in them.

The Sanguine Temperament is energetic, enthusiastic, and efficient, and is connected with the *arterial blood*—the red blood. This temperament is indicated according to the size of the lungs, and the *length* and strength of the finger and toe nails, and of the hoof in animals. When this temperament predominates there will be great heat and moisture.

The Melancholic or Bilious Temperament is connected with the *venous blood* and the *secretions*—such as the bile, gastric juice, etc. It inclines to pensiveness and melancholy, loves pathos and eloquence, and is favourable to the cultivation of the intellect. This temperament is

indicated by coldness and dryness of the skin, and by terseness of expression, dry remarks, etc. Also, the higher and more refined degree is indicated by the *size* of the *lobe of the ear.*

The Phlegmatic Temperament, which is connected with the *mucous membrane*, the *lymphatic glands*, and the *excretions*—as phlegm, perspiration, etc.—disposes to ease and grace of movement and position; allows the feelings to *flow out;* takes things coolly; inclines to laziness. It is to be judged of by the general appearance, and often gives large or broad, thick hands and feet, and tends to fulness of flesh, and to moisture.

NEW NOMENCLATURE

NEW NOMENCLATURE.

PHRENOLOGISTS and phreno-physiognomists (those who consider the head and the face conjointly) have originated *three* great temperamental systems, viz., (1) the motive (or mechanical), (2) the vital (or nutritive), and (3) the mental (or nervous), which are respectively dependent upon the development or relative proportions of (1) the bony framework of the human body (modified in its details by the muscular fibres, ligaments, and cellular tissues with which it is over-laid), (2) the organs of life, the lymphatics, the blood vessels and glands, which occupy the great cavities of the trunk, and (3) the brain and nervous system, including the organs of sense, the cerebrum, and the cerebellum. These are the chief visible signs of these temperaments.

The Motive Temperament, or System: proportionally large bones; length, rather than breadth of body; oblong-shaped face; square-shaped hands, rather short and wide, and square finger tips; high cheek bones; large front teeth; the neck long; the shoulders broad and definite; length of limb; firmness of texture and toughness characterise all the organs. The figure is commonly tall and striking in appearance.

With this system the centre section of the face, called the *architectural*, predominates. Those thus constituted are energetic, forcible, and earnest by nature.

The Vital Temperament, or Nutritive System: the development of the lungs, stomach, liver, and bowels—the lymphatics, blood vessels, and glands; depth, width, and

breadth of body; large, full chest; round abdomen; plump, tapering limbs; hands and feet proportionally small; short, full neck; broad, round shoulders; plump, thick hands, with tapering fingers; round-shaped face—the cheeks and chin prominently developed.

With this system the lower, or *chemical*, division of the countenance is in the ascendancy. Those thus constituted are vivacious, lively, cheerful, and good-natured.

The Mental Temperament, or Cephalic System: a predominance of the cerebro-spinal or nervous system (*i.e.*, the brain, spinal cord, nerves and ganglia); slight frame; small stature; a relatively large head; an oval or pyriform face, *i.e.*, broad across the forehead, but tapering towards the chin; delicately chiselled features; large, bright, and expressive eyes; slender neck; the whole figure and body remarkable for grace and delicacy; fine, soft hair, neither abundant nor inclined to grow quickly; soft, smooth, skin; a high-keyed, but flexible, voice; capability of modulating the intonation; hands, slender and fragile-looking.

With this system the *mathematical* (or upper) portion of the face predominates. Persons thus characterised are sensitive, delicate, and susceptible in feeling.

The principal ingredients represented in the human organisation are:—

(1) *Brain* (seen in the development of the cranium as a whole—the intellect being shown by the length, height, and width thereof forward of the ears)—*Mentality.*

(2) *Blood* (its value and properties to be gauged in the colour of the skin—the cheeks, lips, ears, etc.)—*Vitality.*

(3) *Bone* (exhibited in the projection of the bony ridges which lie under the eye-brows, and also in the height of the cheek and nasal bones, and the size of the inferior

maxillary [jaw] bone)—*Power of endurance; tenacity of purpose.*

(4) *Flesh* (the coating—or soft, solid, muscular part—of the body)—*Health, etc.*

(5) *Hair* (seen, chiefly, on the head, brows, eye-lids, upper lip, cheeks, chin, etc.)—*Temperament.*

(6) *Muscle* (seen, principally, in the fulness of the eyes, and general fibrose development)—*Physical strength; emotion.*

(7) *Nerve* (shown, principally, by the *thinness* of the skin—because the thinner the epidermis, etc., the less *covering* the nerves have)—*Sensitiveness; feeling.*

Says a recent writer—"All the cranial nerves have their deep origin in the base of the brain, and every action of the nervous system comprises in its performance three essentially distinct phases: the transmission of sensitive or sensorial impressions, their perception, and transformation into motor excitations." According to the proportions of the foregoing constituents, the subject will exhibit a relative degree of the qualities signified.

By analysing the component parts of the subject, in this manner, the system and temperament which are dominant may be determined easily.

Dr. Simms and, later, Mrs. Stanton, have acknowledged *five* distinct temperamental *forms.* (1) The abdominal or vegetative; (2) the thoracic; (3) the muscular and fibrous; (4) the osseous or bony; and (5) the brain and nerve forms. These, it will be noticed, provide for the evolution or development of a human being, and, besides embracing the various physical organs, also include the faculties which are dependent upon or influenced by their development. The *Abdominal Form* originates from the development of that portion of the body which is situated

between the diaphragm and thorax and the pelvis, and includes the viscera—the digestive apparatus and the intestines. The principal signs of this form are—fulness of the cheeks and chin (wrinkles being formed in the neck); a round, pug-shaped nose; sleepy, small eyes; and a general fulness of the abdominal region.

Those in whom this form is well developed generally have the faculties which give sociality, love of life and good living, good nature, prudence and love of rest well developed.

The *Thoracic Form* takes its name from the *thorax*, which includes the organs of circulation and respiration —the thoracic cavity—that portion of the body situated between the neck and the diaphragm. This form is represented by well-expanded nostrils and a nasal organ of at least moderate size. The chest measurement is, of course, relatively great. Persons of this type are fond of exercise, like out-door life, and are cheerful and healthy-minded.

The *Muscular Form* includes, as may be anticipated, the muscles and tendons of the body. The chief signs of this system are: general *width* of body; well amplified shoulders; full, rounding forehead; the nose broad at the base, and short rather than long; full, and more or less convex eyes; rounded ears; and general development of the neck. Those of this class are magnetic, emotional, amatory, playful, and possessed of immense physical force and courage.

The *Osseous Form* is dependent upon the development of *bone* in the organism; the chief signs of which are to be observed in—*height* and *length* of limb; *squareness* of build; and prominence of the nasal bone, the cheek bones,

the lower region of the forehead—known as the "eye bones," or supraciliary ridges; and width and projection of the chin and jaw, etc. When well developed, this system gives a dependable, honest, slow and sure, firm, and steadfast nature.

The *Brain* or *Nerve Form* is indicated according to the general size and condition of the cerebral hemispheres—the areas of which have been mapped out as representative of the various mental faculties. The chief indications of this form are: bright eyes; thinness of the skin; sharpness of the features; and an animated expression.

Those of this type are liable to be irritable, hyper-sensitive, and over-impressible; they are always highly susceptible, quick in their feelings and motions, intense in their sufferings and enjoyments, and usually possessed of more "brains" than "body"—that is, they are apt to be delicate and fragile, physically, and too active, mentally, when their minds are employed at the expense of their bodies.

In these systems of physiognomy, the faculties which are referable to, *or have been evolved by*, the several "forms"—which, as has been shown, include certain divisions of the anatomy or physiology—are traced, as far as possible, to a logical, and more or less satisfactory basis.

Mrs. Stanton has been at some pains to demonstrate that, if we would ensure a perfectly sound, well-balanced mind, we must *first* be in possession of a thoroughly well-ordered body.

Here she is *unquestionably* right—as, although some few sickly, sentimental saints have existed, as she takes care to point out, there is every reason for believing that, had they possessed an excellent physical development, they

would have had, also, a mind ten times as beautiful as the one which they had.

A warped, one-sided mind must, I consider, with her, exist in a (congenitally) deformed, stunted body.

In reviewing the ancient and modern theories respecting the question of temperament, what strikes us, first of all, is the fact that, with the older doctrines, one was led to look upon the matter from a purely *pathological* standpoint. There can be but little doubt that the ancients were in almost complete ignorance in regard to the *reciprocal influences of bodily and mental qualities and states.*

They, in reality, only recognised *diseased* forms—with the exception of the happy sanguine temperament, which was supposed to induce cheerfulness and good humour—for the phlegmatic (disposing those under its influence to be lazy, sleepy, and torpid), the choleric (inclining persons to be precipitate, impetuous, impatient, and quarrelsome), and the melancholic (which induced people to be timid, suspicious, apprehensive, and tardy in acting), were not *normal standards.* It remained, therefore, for those who lived afterwards, and who had a more practical knowledge of the subject, to place the temperaments on a strictly physiological and anatomical basis, by eliminating from the old ideas all the unnatural or abnormal conditions.

Mrs. Stanton has, in her system of physiognomy, greatly amplified and simplified the whole matter, by basing her observations upon the laws and principles of *form*—which practically provide for every phase of development of temperament and the features.

The Factors of Form include—(normally):—

the point—motion; germination; progress — beauty.

the sphere—nature; art; infantile stage; immaturity ... ... — (curvi-linear).

The vertical and horizontal.

- the line—science; determinate form ...
- the angle—regularity; precise "Diagrammatic illustration" ... ... — perfection (linear)
- the square — stability; rectitude; morality ... ... — perfection (linear)
- the cube—integrity; wholeness; completion; adult stage ... ... — perfection (linear)

and (abnormally):—

Perversion.

Obliquity (which is exemplified in, for instance)—

The eyes set obliquely—slanting either downwards or upwards and not placed "true"—"Mephistophelian" eyebrows; oblique wrinkles and imperfectly-formed dimples; a one-sided nose; an oblique, distorted mouth; a mis-shapen figure, etc.—one-sidedness; immorality.

Eccentricity—non-stability; genius; ugliness; madness; contrariness of thought and action.

Imperfect curvation—sophistry; knavery; defective functions.

Mrs. Stanton, (from whose work, "The Encyclopædia of Face and Form Reading," this epitome has been made, and to which I acknowledge my indebtedness for it), also mentions that the *Perversion of Form and Motion* is exemplified in "Sinistrality" — or left-handedness. Although these principles will be found to be elaborated somewhat in the body of this work in the sections devoted to the discussion of the individual features (to which, as has been shown, they are applicable), it may be men-

tioned that the *perfect* forms of the various members of the body illustrate the *normal* factors of the basic laws of form, and, with them, the qualities of which they have been shown to be typical; while (congenitally) *oblique* features, limbs, and organs of the body, which are known to produce malformation and imperfection of the organs of speech, hearing, and sight, represent the *abnormal* elements—of "skewism," or "scalenism," and, consequently, the characteristics of which they are but the symbols.

Space precludes my giving a more detailed account of this side, (the theoretical basis), of physiognomical research. But reference to Mrs. Stanton's work will give any further details to those who may care to pursue this branch of the subject further.

SIZE

SIZE.

Size is the measure of power; that is to say—provided that all else is equal—the larger the face in any particular region, the greater will be the power indicated *in that direction.*

Although, as a rule, the size of the face corresponds, relatively speaking, in the main, with that of the head with which it is found associated, such is by no means the case *invariably.*

Again, although certain faculties and features are traceable for their origin to, or, at least, intimately allied with, particular organs or members of the body, it is possible for the *head* to be either *disproportionately large* or *small*—if the former, it indicates, as a rule, that the *mental capacity* is *in excess;* and, if the latter, it denotes that the body and animal propensities are in the ascendancy. The result of the one is, premature old age; that of the other, a lack of control over the selfish faculties.

When one side of the face is larger than the other, it indicates that there is a want of equable activity of the cerebral hemispheres—unless this is due to a paralytic seizure.

Into the vexed question of bilateral symmetry, however, it would be out of place to enter in connection with the matter in hand.

It must not be thought, however, from what has been said, that a large nose or forehead, of themselves, indicate great mental powers.

Such a deformity as a "bottled" nose, due to excessive drinking, etc., is not a natural development, but a mass of super-abundant flesh and blood.

Again, however apparently excellent the intellectual capacities, without a sound physiological organisation of fine quality, they are of little avail.

Physiologically speaking—

The eye, according to its size, indicates—the visual capacity, viz., the power for receiving the sensations of vision.

The nose indicates, in proportion to its general development—sharpness, length, width, elevation from the plane of the face, etc.—the olfactory capacity, viz., the power of the subject's sense of smell.

The lips, in their entirety, together with the tongue, etc., indicate, according to their development—the sense of taste.

The ear, both as regards its size, depth (*i.e.*, vertical measurement of concha), and delicacy of channelling, etc., indicates—the aural capacity of the subject, viz., the power of the sense of hearing.

In all these, and other cases—

Length, (*i.e.*, perpendicular and vertical measurement) —intensity, and endurance of the functions.

Breadth (*i.e.*, horizontal measurement)—permanence, and staying power of the functions.

QUALITY

QUALITY.

In order thoroughly to understand the *grade* of the subject's organism, besides taking into account such details as education and environment, we must study the *Law of Quality*. *Density* gives *weight;* hence, the *higher* or *finer* the organic quality, the greater the *power*.

The following constitute the chief signs of *high* and *low* quality:—

Smoothness, brightness, softness, and glossiness of the hair.

Fineness of the skin and muscles—the former transparent, and veins showing upon the eyelids, temples, the surface of the ears, and in the centre of the brow.

Toughness of organisation.

Transparency and brightness of the eyes.

Clearness of the complexion.

Relative breadth and compactness of the whole bodily frame.

Smoothness, thinness, delicacy, and elaboration of the convolutions of the ear.

High Quality (dependent upon fineness of texture).

Coarseness, dryness, and harshness of the hair.
Coarseness of the "grain" of the organism.
Grossness and unevenness of the development of the lips.
Dulness of the eyes.
Muddiness and "dirtiness" of the complexion.
An absolute smoothness of the skin of the forehead.
Porousness, extreme *softness* or *harshness*, and flabbiness, and sponginess of the skin.
Relative slimness and talness of figure.
Coarseness, unelaboration, and disproportionateness of the ear.

} *Low Quality* (dependent upon coarseness of texture).

The *higher* or *finer* the quality—the more intense, pure-minded, ethereal, sentimental, refined, high-toned, "thorough-bred," exquisitely impressible and susceptible the subject; and the *lower* or *coarser* the quality—the less elevated in mind, the less "highly-strung," or "pitched," and the more "thick-skinned," and "coarse-grained," the whole organic structure and nature.

HEALTH

HEALTH.

The health of the subject greatly affects his character, for all the organic systems are intimately connected with mental manifestations.

The principal physiognomical "poles," as they are called, are those of the stomach, lungs, liver, and heart.

Digestion.—The facial poles of this function are situated—(1) just behind the outer corner of the eyebrows, at the sides of the head, (2) half-way between the angles of the lips and the ears, opposite the molar teeth, in the middle of the cheeks, and (3) at the *end of the nose.* The first two are, in reality, the phrenological and physiognomical signs for *alimentiveness*—and, when the front part is full it indicates the love of liquids, while, when the back part is strongly developed, it shows the love of solids—not always a hearty appetite, but a powerful absorbent and nutritive system, and good eupeptic powers. Hollow cheeks—"lantern jaws"—show dyspeptic tendencies, and a constitutionally poor digestion. The facial sign which has been allocated at the end of the nose is noteworthy, and in the chapter devoted to the discussion of the feature I shall have occasion to call attention to its almost relatively identical position with that of the phrenological organ of *alimentiveness.* Dyspeptics often exhibit a red, or reddy-bluish, and irritable condition of the nose at the place where the sign is situated; and, with persons who are addicted to intoxicants, it is usually of a thick, swollen, red, and porous appearance. The liberal drinking of liquids gives a flabby, porous look to the flesh

—which phenomenon must not be confused with the fulness indicative of muscular development and strength.

A too acid diet, especially in persons who are of the mental system, is very apt to cause irritation at the end of the nose, besides eczema of the skin.

Dr. Simms, in his work, "Physiognomy Illustrated," refers the taste for flesh diet to the *broad* type of nose. A shrivelled, ill-conditioned appearance of this feature, without doubt, indicates imperfect nutrition, and a badly-nourished body.

The facial pole for the lungs has been located in that part of the face where the hectic flush appears in consumption—or at the place which is reddest in healthy, ruddy cheeks.

When the lungs are vigorous, large, and healthy, the cheeks are well filled out, and of a red, rosy hue. The larger the muscular ridge which runs across the face—and is exhibited especially when a person laughs—from the nose to the cheek bones—the less will be the tendency to consumption; while, when the muscle is but poorly developed, the greater will be the predisposition to consumption.

Other signs indicative of good lung power are—large nostrils, and fulness of the cheek (both above and below the cheek bones). The principal signs of consumption are—red, hectic spots on each cheek; a tall, slim, disproportionately long body and limbs; a narrow, non-expanded chest; cold extremities; sharp features; a high, thin-backed nose; light, fine hair; and finger nails which force their way into the flesh.

The indication, or "polarity," of the liver is indicated by a fulness slightly above the outer corner of the eye, at

the temples. When hollow and narrow at this point, the face denotes a weak liver.

Other indications of a torpid or diseased liver are—a sallow, yellowish complexion; the "white" of the eye blood-shot, and more or less covered at its inward angles with yellowish fat; a thin, scooped-out neck; and the wing of the nostril descending below the septum of the nose, at its posterior portion, on to the cheek.

The facial pole for the heart is, primarily, the chin. Upon the development of this feature—its size, breadth, and downward projection—depends—at any rate, the manifestation of—the vigour of that organ. A full, well-projecting, wide, and long chin accompanies a strong heart—and, as we shall see, not only a powerful *physical* organ, but, also, an ardent, passionate, "hearty" nature.

While a small, retreating, narrow chin indicates a feeble circulation, a fluttering, irregular pulse, a non-resisting organisation, and a weak heart (symptoms predisposing to brain fever, palpitation, chilliness, and heart-disease), a "number-one sized," ample chin indicates that the person who has it has excellent powers for warding off disease, can bear cold or heat well, is likely to live to a "good old age," perspires freely, has a strong, even, steady pulse, and vital stamina.

The facial sign for the kidneys is located in the chin, just in front of the angle of the inferior maxillary bone. When well developed, the chin will be wide, well-formed, and strong.

The lips disclose, by their fulness, redness, and moisture, the development of the glandular systems. Thin, shrivelled-up lips, therefore, show that the bodily juices

are dried up, and a sapless nature is the natural mental correlative.

Blue lips generally argue defective circulatory powers; pale-coloured ones, adynamy—and if drawn, indigestion.

Perfect health is ensured, and *only* obtained, when all the organs and members of the body work together harmoniously, and fulfil their functions perfectly. The truly healthy individual is scarcely aware of the existence of his body at all.

The principal physiognomical signs illustrative of the "picture of health" would be—strength of form and healthy vigour of constitution—proceeding from the normal action of all the physical functions and mental faculties—dependent thereupon—for their manifestation (see this section on *Health).*

The chief facial signs of "old age" are—length of the ear—and especially of the *lower lobe* of the feature; prominence and "all-round" development of the chin; height of the crown of the head; length and proportionate breadth of the nose; width—of the face across the cheek-bones—of the cerebellum and base of the brain; a thick, muscular neck.

THE LAW OF FORM AND PROPORTION

THE LAW OF FORM AND PROPORTION.

Taking the face in outline, as a whole, it may be said that there are *four fundamental shapes*, of which all are either perfect specimens or compounds. These are: the round, the square, the triangular, and the pyriform.

Round—vital system; ardour; impulse; versatility; elasticity; love of ease and pleasure; vivacity; sociality.

Triangular (*i.e.*, pyramidal)—selfishness.

Square—motive power; strength; solidity; firmness; dependability; persistence.

Pyriform—mental system; brilliancy of imagination; acute sensibility; keenness of sensation; litheness of motion; taste for, and love of, art, science, or literature; wit; imitation.

All these types of faces may belong to intelligent persons—though the round and triangular pertain, as a rule, to practical people; the square variety, to the ultra-practical; and the pyriform, to the unpractical—but the happiest result is obtained when neither of the types is uncommonly developed nor measureably deficient.

The width of a well-proportioned face should equal two-thirds of its length; and the central line thereof should equal a line drawn across the eyes. It must be remembered.

Length—intensity, purposiveness, and activity.

Breadth—comprehensiveness; stability; permanency; staying power; endurance, and latent force.

Sharpness—excitability; force quickly concentrated; tendency to extremes.

COLOURING

COLOURING.

The colouring—of the skin, hair (of the head, eye-brows, eye-lashes, moustache, whiskers, and beard), and eyes—of the subject indicates many characteristics, which are, however, principally of temperamental value.

Those whose colouring is *deep* are persons whose feelings are *intense* and *lasting*, and they are, therefore, apt to be retaliatory; they are better able to withstand hot weather and endure tropical climates than those who are fairer; whilst in addition to these conditions they are also better judges of colour. Brunettes (characterised by dark hair and eyes, and brown or olive skin) are magnetical; blondes (who have light hair and eyes and a fair complexion) are electrical.

As we shall commence by taking the colour of the *skin*, it will be necessary to state, in the first place, that, as a rule, the "colouring" of any particular feature is caused by a rush of blood to it.

Excitement will cause the colour to mount to the head. Blushing and flushing, however, are not identical; the one is occasioned by feelings of love, sympathy, self-consciousness, guilt, praise, admiration, or censure; the other is, properly speaking, due to unnatural sensibility or a state of high nervous tension.

Some people imagine that, when a person is accused of falsehood, and they see the colour mount to the face, the individual, on that account, is guilty. Such people, it is almost needless to say, know little of physiognomical science; for height of colour is more often due to the

causes of physical nervousness, embarrassment and indignation, than it is to consciousness of having done wrong.

Another very foolish idea in respect to the subject which we are now discussing is, that a red nose is produced necessarily by an over-indulgence in strong liquor; but, as a matter of fact, red noses are frequently due to the effects of disease—such as erysipelas, for instance. A "high," or unnaturally-bright colour, then, argues the reverse of perfect health; hence, as the mind and body are so closely allied to one another, the *organic quality* will be enfeebled if (for instance) a too red or yellow complexion be observed.

The flesh, both as regards its colour and texture, is more indicative of the state of the subject's health than anything else. A good distribution of blood to any part of the face, usually shows vigour of the particular characteristics signified.

Thus, a red-coloured bell to the ear indicates active aural capacity; redness of the lobe, the love of material pleasure; redness of the lips, ardent affection; redness of the side of the jaw, strong passions; and so on. It is a somewhat singular fact that, when the executive powers are latent or feeble, the *nose* is whiter than the brow, etc. In fainting fits this loss of colour in that feature is, I believe, one of the most conspicuous facial signs. Thus an individual's *power* and *mental vigour* are in this way almost conclusively proved to be referable for their manifestation to the nose.

Richard Saunders, in 1671, wrote of the colour of the face in the following manner:—"He that is of a pale-coloured face, is not healthy, and hath an oppilation of the spleen. He that hath it vermilion, is good, wise, and

capable of all good things. He that hath it white, womanish, soft, and cold, is tender and effeminate; this colour suits well with women; for such are good-natured, but fit for men. A red face denotes, according to the Proverb, a hot complexion. A violet or leady colour signifies a mischievous person and Saturnine, who does nothing but plot treasons and pernicious enterprizes; such was that of Brutus and Cassius, as also of Nero."

I have quoted Saunders' observations *in extenso* because I am struck with the shrewdness of his conclusions, and the admirable way in which he appears to have grasped the fact that a *truly healthy body* goes with a *thoroughly healthy mind*. Although many of the opinions held by the mediæval authorities on physiognomy were unquestionably erroneous and wide of the mark, in the *essentials* of the subject—in the vital elements of the study—they do not appear to have judged amiss. Let the student observe for himself, for instance, the dispositions which he finds accompanying certain colours of the complexion, and then let him refer to the above remarks of Richard Saunders. I do not think he will find that the physiognomist of 1671 was far wrong in his surmises.

Although bright eyes, as well as a clear complexion, indicate high organic quality, their brilliancy is not due to the constant thinking of the brain, within the skull, says a well-known writer on physiognomy, but rather to that mental exercise in which a person faces the world and plays his part on the stage of life among his fellows, chiefly through the medium of the eyes. The brilliancy or lustre of these orbs depends upon their supply of humours within, and lubrication with lachrymal fluid without. Under the effects of mental depression, the eye will become dim and lax; but, when an intellectual occu-

pation is entered upon by the mind, it immediately glistens with a keenness and brilliancy which proves that it is intimately connected with the intellectual part of the human economy.

The lachrymal gland, from a physiognomical point of view, is an organ of sympathy; hence, weeping—and when we cry, we sometimes shed tears of joy, as well as of sorrow.

Many characteristics have been applied to the various colours of the eyes—*i.e.*, the varying shades and hues of the iris—and much that has been written upon the subject has proved to be utterly valueless.

The colours of the eyes, which are caused by fluids of various shades and tints—the darker the more condensed—may be classified, as a rule, either as "black," so-called, [*i.e.*, very dark yellow-brown], brown, hazel, blue, grey, and very light (yellow, green, blue-grey), or "mottled" (*i.e.*, the iris "flecked" or spotted).

Roughly speaking, eyes may be classed under two heads—*dark* or *light*.

Dark eyes indicate power, intensity, and force of mind.

Light eyes denote delicacy, and refinement of feeling.

Those of the former class (which includes the "black," and various shades of brown) show impulse, strong passions—a volcanic, if sometimes sluggish, temperament—and pertain to those whose feelings are vigorous when excited and who desire love from others. Such eyes may be traced, it is said, to southern (Spanish or Moorish) ancestry.

Eyes of the latter class signify a colder, more phlegmatic nature; although, very often, they accompany a susceptible, unstable, turn of mind, strong secretive propensi-

ties, and a more or less unprincipled, unscrupulous disposition.

These light-coloured eyes, blue or grey, are found in those who are descended from the northern races—from the Saxons, British, Anglo-Americans, Norwegians, and the inhabitants of Scandinavia.

No lengthy reference need be made to racial diversities of colouring or form, however, for the same indications are given *universally*, all over the globe.

The principal "readings" which have been assigned the various colours of the eyes, are as follows:—

"*Black*"—physical endurance; strength of passion, with a liability to jealousy; untrustworthiness; ardently affectionate nature; sensualism; fieriness of temperament; vindictiveness; a tendency to dissipation; vivacity.

Deep brown—rashness; impulse; ardour; fire; a lively, amorous nature.

Brown—warmth and force of intellect; physical endurance; affection; heroism; gentleness; unselfishness; thoughtfulness.

Light, or *Golden, brown*—artistic perception; a loving and amiable, but vain and inconsistent, nature; deceit; delicacy; refinement; susceptibility; activity.

Auburn-coloured—fickleness.

Hazel—brilliancy of intellect; agreeableness; sociality; faithfulness in love; hastiness and impressibility of temper; demonstrativeness of disposition; musical ability; grace of manner; clearness and shrewdness of mental vision; a fickle nature; the love of comfortable surroundings; a gentle nature; impulsive sympathy.

Grey—intellectual, physical, and moral force; shrewdness; talent; coolness; reserve; energy; uprightness; compassion—but a disposition possessed of more "head"

than "heart"; conscientiousness; self-control; sentiment —directed by reason; poetic feeling; fondness for material enjoyments; calculative capacity; directness; philosophical, artistic, or literary tastes; resolution; ambition; impressionability; zeal—combined with caution.

Pure grey ("milk and water" colour)—a cool, rather than a warm-hearted, nature; suspicion.

Steel-grey (with large pupils)—intensity of feeling.

Very light grey—a want of feeling; coldness; selfishness; deceitfulness.

Blue-grey or *grey-blue*—kindliness; loyalty; serenity of temper.

Eyes which are of a deep grey, and have as well a sea-green tinge, indicate—or are said to do so—strong powers of imagination, originality, and intellectuality.

Blue—gentleness, but a lack of stability; an absence of "grit" and power of application; an ardent, yielding, loving and lovable disposition; love of home and country; a tendency to fearfulness and timidity, calculation and changeability, however; an emotional nature; quickness of thought; love of the beautiful; physical development; amiability; refinement; great susceptibility; versatility; musical, mathematical, and artistic tastes; mental activity; trustfulness; exploration. This eye seldom accompanies colour-blindness or near-sightedness, neither do those who have it often experience the effects of melancholy; although they often suffer from debility.

Dark-blue (deep, "violet")—pure-mindedness; tenderness of nature; trustworthiness; romance of feeling; refinement of nature.

Lavater says: "Eyes that are very large, and at the same time of an extremely clear blue, and almost transparent when seen in profile, denote a ready and great

capacity; also a character of extreme sensibility, difficult to manage, suspicious, jealous, and easily excited against others; much inclined likewise by nature to enjoyment, and curious inquiry."

Green—originality; talent; boldness; self-confidence; judgment; perseverance; also, especially if spotted with yellow, excessive jealousy, spite, bitterness, and suspicion.

A *tendency* to *green* in the eyes, (which is generally found commingled with *brown)*, indicates ardour, resolution, fire, and courage. Mrs. St. Hill, the well-known writer on chirology, tells me that all those, whom she has met, who have eyes of this colour, have occult powers, of some kind or another.

Yellow—sharpness of intellect; hastiness of temper; jealousy; unreliability; cruelty; deception; revengefulness.

Pink, (Albinos, chiefly, have eyes of this colour, in combination with white or colourless hair)—weakness of sight—with, particularly, the inability to judge of or distinguish colour; impressionability.

"*Flecked*" (the iris mottled or spotted)—talent; marked individuality; often, non-stability, or eccentricity; unconventionality and independence, poetic feeling, and artistic perception. Saunders says that "eyes of divers colours denote a man agitated with divers passions and opinions, especially in matters of religion." "Mixed" eyes are said to show, also, a changeable, restless, impulsive character, as well as poor ability to distinguish between one shade of colour and another.

When the colouring matter is hardly discernible at all, and the eyes are *very light*, the subject's nature will be cunning, secretive, treacherous, and shallow, as well as selfish. Scrofulous tendencies are said to be indicated thus.

When the colours of the eyes appear to change and vary, it is said to be the sign of a fickle (though honest) and imaginative nature. When they appear to glow with a *red* light, it indicates an angry, or even furious, disposition.

I do not believe it to be necessary that, in order to be possessed of a good eye for colour, the eye need be of a *very deep* tint—indeed, I believe that it has been found that men with *dark* eyes have little perception of hues and tints. Dr. Simms says that "a pale or milk colour of eyes" indicates a poor judge of colour, however; so, I am led to believe that, although those who exhibit a deficiency of pigment are "colour-blind," *the law of quality* governs the faculty, to some extent.

The local facial sign for colour will be found given at its proper place.

The characteristics applied to the colours of the eyes, as here set forth, are somewhat confusing to the beginner —the more so, as no one pair of eyes is likely to show all of the qualities set down as lawfully belonging to it.

Some writers have assumed to ignore these indications altogether—one on the plea of there being "no anatomical basis for them"; yet, although there is no *anatomical* one, there is a *physiological* reason and foundation for their existence.

As a matter of fact, when practising physiognomy, the colouring of the eyes—as of that of the skin and hair, etc.—should be regarded, not as the indicator of distinct characteristics, but, rather, as an *auxiliary* sign to confirm or qualify other marks and traits manifested.

The eye—although looked upon, generally speaking, by the "outsider" as *the* feature, *par excellence*, for delineating character—will be found by the student of physiog-

nomy to be by no means so simple an index to its owner's nature as he or she may have imagined previously.

The hair is very indicative of character, and, more especially, of *temperament.*

The hair is composed of tubes—it is not *solid*, but *hollow*—and holds certain fluids that emanate from the body, the colours of which vary from the palest drab or flaxen to the darkest brown. "Black" hair is a myth—there is no such thing, in reality; the dark colour is due to the condensation of the pigment, and the *blue*, electric shade gives it the appearance of being black.

The significations of the colours of the hair are various and manifold; the following are the chief (ancient and modern) "indications":—

"*Blue*," or "*coal*"-*black* (so-called)—depth and tartness of feeling; coolness until provoked; constancy; keen perception; caution; secretiveness; activity; (in man, more especially) strength; power of influencing others; (in woman), animation and liveliness.

Lavater says: "Least irritability always accompanies short, hard, curly, black hair."

Brown—power; susceptibility; activity; kindness and lovableness; judgment; lasting and strong feelings.

N.B.—The finer the hair, the greater the degree of brain power, clearness and general excellence of intellectual capacity, and the more superior, in every way, the subject's intelligence.

Chestnut—sense of justice; romance of character; pride; generosity; love of mundane enjoyments; fondness for travel; firmness; love of society; self-reliance and confidence.

Red—a sanguine nature; ardent emotions; strong passions; vanity; sensuality; hastiness of temper; heat

of temperament; impulse; enthusiasm; courage; love of adventure.

N.B.—Red hair, as a rule, characterises those who are either singularly *good* or singularly *bad*—people who never stop at half-way measures, but who throw their "whole soul" into their undertakings, and do what they have to do with their might.

Auburn—kindliness; power of sympathy; purity of nature and desire; delicacy; refinement of taste; usually —fine moral and intellectual endowments; sentiment.

Sandy—a sanguine nature; impetuosity; a passionate disposition.

Golden—fickleness; changeableness; love of variety, sensation, entertainment, and show; coquetry; selfishness; capriciousness; physical nervousness; refinement; sensibility; fondness for children and the fine arts; amiability; lovability; poetic tastes and elevated instincts; pride and ostentation.

Flaxen—quickness of apprehension; impulse; warmth of temperament and demonstrativeness; a bright and clear, rather than a profound or deep, mind; singleness of motive; purity of nature; good taste; and general evenness of character.

Ash-coloured (almost colourless, *blond* cendré)—affection; impulse; a proneness to jealousy, and violent demonstrations of love; but a forgiving and forgetful nature; companionable but inconstant in friendship; the love of being humoured in whatever whims are peculiar to the subject; a dreamy and lazy temperament; a tendency to melancholy; a somewhat listless, timid, but gentle, disposition.

White (grey or silver—not necessarily seen upon aged individuals)—delicacy; weakness; irritability; timidity;

susceptibility. It is said that white hair seldom betokens dishonesty.

Lavater says: "Most irritability accompanies the flaxen and tender variety of hair—that is to say, irritability without elasticity."

When the colour of the hair of the head forms a striking contrast with that of the eye-brows the indication is not altogether favourable.

More iron is found in the systems of those whose hair is dark than in those whose hair is light. The influence of sulphur is partially responsible for the latter. The former have more robust constitutions—they are more wiry, energetic, powerful, tough, and enduring—and are, at the same time, less docile, apt to learn, intelligent, progressive, and go-ahead than the latter. Light hair indicates a restless, sprightly, showy, amusing character, and shallow, transitory feelings. Dark hair generally turns grey quicker than does light hair.

Dark hair is found, more particularly, in warm, or southern countries; whereas light hair is usually seen in temperate or northern latitudes. The English, as a race, have brown hair; the Germans, sandy or yellow, generally speaking; the French have, chiefly, dark brown hair; the Spanish, very dark, almost black; the Russians have hair of various light shades; and the Poles and Hungarians, dark hair.

When the hair is curly, frizzy, or woolly, (there being at such times a greater or less amount of heat or electricity pervading the system), it indicates exuberant vitality, and an ardent vivacious, energetic, sprightly, good-natured character, as well as artistic capacity, and a quickly-recuperative temperament; also an elastic nature, and somewhat feeble

ideas in respect to right and wrong. When the hair is straight (and consequently without the heat which causes it at other times to curl) it shows a calm, even-tempered, plodding, staid, set, matter-of-fact, honest, steady-going, and sometimes even common-place, but clear-headed, character.

When the hair stands on end it indicates an absolute want of poetry and sentimentality of feeling.

Wavy and crinkled hair, which may be said to be something of a "cross" between the two, partakes of many of the characteristics which are applicable to those who have the former variety. It indicates a fanciful, romantic, genial, adaptable, and imaginative tone of mind—as well as liveliness and excitability, if not brilliancy.

Regular curls indicate an idealistic, poetic nature.

Regarding the texture or fibre of the hair—*coarse* (the usual accompaniment of large muscles)—physical strength, coarseness, bluntness, roughness of organisation; absence of neatness; courage.

Fine—refinement; sensitiveness; effeminate feelings; delicacy; susceptibility; fastidiousness; timidity; good memory.

It may usually be assumed that, when the hair is coarse, the mind has not received any great amount of cultivation; while, when it is fine, the brain has been better educated and exercised.

Limp and brittle hair indicates a delicate constitution.

Respecting the quantity and growth of the hair, the following are the principal indications:—

Thick, and growing low upon the forehead—choleric disposition; excitability; a sanguine, volcanic, nature; intense sensibility; warm, strong feelings; strength; fertility; productiveness.

Thin, growing sparsely, and but little about the temples, etc.—the reverse of the above.

It should be observed that persons who use their brains excessively, either lose their hair, or else it turns white—that is, the fluid or colouring matter dies or secedes. Early baldness shows weakness, however. Sometimes the hair is lost through illness and disease, too, in which case the above rules do not apply so forcibly—only that, as a rule, *vigorous, masterful minds* usually accompany *sound, strong* bodies—so intimately related are the mental and physical states.

When the hair of the head turns grey before that of the whiskers or beard, it is said to indicate a thoughtful, meditative mind (provided, of course, the phenomenon is not brought about by grief, etc.).

The Eyebrows.—In point of colour or "marking" these follow the same rules as those which have been given already—viz., of the hair, etc.

Thick—colour.

Thin—the reverse (care must, however, be taken not to accept this, in any sense, as *absolute).*

Lighter than the hair of the head—weakness; caprice.

Darker than the hair of the head—ardour; force of feeling; constancy in attachment; firmness.

When the eyebrows are short and narrow, and flaxen-coloured, says an old writer, they denote the man good-natured, reasonable in all things, fearful, yet revengeful.

The Eyelashes.—The chief indications shown by the lashes may be tabulated thus:—

Long, colourless, and straight—love of harmony; delicacy; a morbid and capricious nature.

Long and dark, which shade the eyes—secretiveness.

Long and straight—poetic feeling; refinement; and often delicate health.

Short, thick, and up-turned—cheerfulness; vitality and constitutional robustness.

Eyelashes much lighter than the rest of the hair show a want of will and force of character. Those who have fine red or golden eyelashes are "touchy" and hyper-sensitive—those with coarse lashes are strong-tempered, strong-minded, and "spirited."

Curly—energy, and vigour.

Straight—gentleness and calmness.

A complete want of the eyelashes indicates a want of force—both of body and mind.

The Beard.—In most respects the beard follows the rules applied to the rest of the hair of the face; but this feature is especially indicative of the masculine elements of character—of vitality, strength, and vital stamina. A thin, soft beard denotes a person effeminate, delicate, and inconstant—according to the old writers.

The Beard—

Thick and strong—health; manliness.

Thin and weak—sickly or weakly constitution.

Evenly and well-formed—sociability; friendliness; broad-mindedness.

Small, coarse, irregularly-shaped—a proud, peevish, and ill-conditioned nature.

When females have a beard it is a sign of masculinity.

The Moustache.—

The Hairs—

Rough and ragged—impulsiveness; a want of decision.

Smooth and straight—prudence; carefulness; precision.

When this labial appendage displays a tendency to

curl at the outer extremities, it indicates the love of display, ambition, and egoism.

The Curl of the Moustache—

With an *upward* tendency—affability; cheerfulness; love of approbation; kindliness.

With a *downward* tendency—seriousness; *sometimes*, a sullen, morose nature.

Those who keep their moustaches perfumed and curled, or most carefully trimmed, with the ends waxed, display a certain degree of vanity, without doubt.

An ancient writer considered the moustache to be indicative of character, according to the following manner:—

"Black—it bespeaks a manly boldness;

"Brown—hot head and good temper;

"Red—wiliness;

"Blonde—a noble soul;

"White—a want of vital heat;

"Bristly—fury;

"Thick—rusticity;

"Coarse—audacity;

"Scanty—languor."

The Whiskers.—Perhaps less has been written concerning these than any other single feature or appendage pertaining to the human physiognomy.

One writer, Mr. R. B. D. Wells, says that it may be observed that the whiskers of very fast talkers, who possess little minds, frequently turn grey much sooner than the hairs of their head.

OF THE FACE GENERALLY

OF THE FACE GENERALLY.

The ancients considered the various shapes and dimensions of the face to indicate these qualities:—

Very fleshy—timidity; cheerfulness; liberality; discretion; luxuriousness; faithfulness; wilfulness; and presumption.

Lean—good understanding; cruelty—rather than mercifulness.

Round and small—simplicity; feebleness of character; and weakness of memory.

Long and thin—audacity; a riotous, injurious, and luxurious disposition.

Broad and thick—boastfulness and boorishness.

So much for the ideas of the old writers. How do their theories agree with ours of to-day?

To the forms of the basic types of faces, we have already referred. The shapes of all the features are resolvable into two distinct divisions, practically speaking, viz., curved and linear.

Curved.	including the spherical, spheroid, oval, ovoid, etc.	shown, normally, in the eyeballs, cheeks, etc.	feeling, sentiment, emotion, intuition.

The exemplification of the curve rests upon the foundation of the *vital* system—modified, of course, by the mental.

Linear. { including the square, angular, cubical, and octagonal } { exhibited normally in the line of closure of the lips; the angles of the eyes; the junction of the nose with the face; square-set features; solid thorax. } rectitude, system, reason.

The line is dependent upon the *motive* system—modified by the mental.

When the face is *wide* across the central section, there will be predacious energy and often selfish instincts; when it is *narrow* in that region, there will be more gentleness, docility, and generosity, in like proportion. A relatively long face denotes tyranny and despotism.

An angular face generally signifies love of display—as a rule, also, eccentricity.

A wide face generally shows love of out-door life.

A sharp tapering of the head and face from above to below indicates natural cunning—natural only, for the broad face may be trained into artificial cunning, and the sharp, tapering face may be restrained into artificial sincerity; not, however, without leaving corresponding impressions on the soft parts.

A human head and face, tapering from above downwards, bespeaks wit—*strong* in proportion to the breadth of the head; *keen* in proportion to the sharpness and length of the chin.

Proportion and symmetry between the features indicate mental balance and equilibrium—although it is a mistake to suppose, as some writers appear to have done, that the body can be cultivated in such a way as to dwarf the intellect—the faculties of physical force, it is true, may be employed, *alone;* but then the mental and facial signs *will testify to their development.* It is not a fact that a

fine physique is the general accompaniment of inferior intellectual capacity, nor *vice versâ*.

Harmonious features, the lineaments of which imperceptibly fall into one another, so as to appear thoroughly in keeping with each other, indicate corresponding conditions of mind.

Large features indicate more magnanimity, expansiveness and scope of mind than do small ones.

Extraordinary features denote extraordinary minds. Prominent, strongly-marked features belong to decisive people, who have strong opinions. Insipid, insignificant persons have unremarkable, if even, features.

As to the æsthetic side of the science, that is a question of taste.

That good-looking people have done foul deeds is a fact —for muscle (with which beauty is found allied) does not give the integrity that *bone* does.

THE FOREHEAD

THE FOREHEAD.

At the forehead, physiognomy becomes merged, as it were, in phrenology; but, in truth, this member belongs quite as much to the one science as to the other. Phrenology assumes that every area or part of the brain has some special function belonging to it, and localised in that spot alone. It considers that the mind though *a unit*, is a *congeries of faculties*. The various "centres" of ideation are connected by means of nerves with the complete nervous system of the subject. It is by the frontal developments the intellectual capacity of a person is determined. Even the most intelligent of brutes have scarcely any forehead at all; the same is true, though in a less degree, of idiots—unless, as is often the case, idiotcy is induced by disease—in which case, the forehead may be either full or even large. In this instance—*and not in this alone*—*quality* must be taken into account, for without having recourse to this law, we shall often be led astray when making our estimates of character.

Having now arrived at the fact stated above, viz., that the intellectual endowments lie in that portion of the brain which is forward of the ears, in the forehead down to the eyes, we naturally conclude that the further the head comes in front of the ears, the greater will be the subject's intellectual capacity. This is, in fact, the case. When the brain projects well in front of the ear-hole, (there being a good distance therefrom to the outer corner of the eye), so that rather more than half of the cranium is observed in advance of that orifice, then the intellectual

capacity will be *in excess* of the animal propensities; whereas, when no *more* or *less* is to be seen in front of the *ear* than behind it, the intellectual capacity will be limited in proportion.

The old writers wrote very little that is worth transcribing upon the forehead; to a great extent, it was as a sealed book to them.

Aristotle appears to have thought that a very large and prominent forehead showed stupidity; but, in saying "the bigger the forehead the bigger the fool,"—to which this aphorism is equal, in substance—we should only propagate a fallacy.

The forehead may properly be divided into three divisions or sections—(1) the perceptive, or seeing; (2) the comparative, or knowing; (3) the reflective, or reasoning.

These regions are recognised thus:—

The Forehead; full—

(1) In the lower part, along the brow—keenness of observation; discernment.

(2) In the centre—memory of events; criticism.

(3) In the upper portion—reflection, logical capacity; thoughtfulness.

When well developed in any of these three directions, the forehead may be said to be—either, (1) retreating, (2) straight, or (3) projecting. These conformations each signify certain qualifications, after the following manner:—

The Forehead—

Retreating—practicality; science; acuteness; wit; imagination; *(in excess*—small intellectual capacity).

Straight, or approaching the perpendicular *(i.e.*, when looked at in profile, presenting two proportioned arches, the lower of which advances)—a matter-of-fact, common-

sense, profound, thoughtful nature; *(in excess*—a lack of power of understanding).

Projecting—theory; philosophy; deductive judgment; *(in excess*—an unpractical, dull mind).

The form and proportion, also, of the forehead indicate particular characteristics:—

Broad—wide, extended ideas; broad mindedness.

Narrow—narrow mindedness; limited views.

Square—practical inclinations.

High and arched—benevolence; poetical instincts.

Low—cunning nature.

Full or rounded over the termination of the eyebrows, and neither high nor low—cleverness, natural talent; artistic or dramatic tastes.

With the forehead (as with the rest of the features):—

Height—acuteness; readiness of comprehension; *quick* mental process.

Breadth—retention; accuracy; *profoundness* of mind.

The better developed the cranium, as a whole, forward of the ears, the greater will be the subject's powers of comprehension. The more the forehead is extended laterally—the more unconventional the subject. The more confined—the more common-place and less open-minded.

The following is the manner in which the forehead is mapped out, phrenologically speaking; and the observations which have already been made have been formulated in accordance with the grouping of the organs of the faculties:—

Fulness of the central lower portion of the brow, just above the apex of the nose—individuality.

Distance between, and depth at the inner corners of, the two eyes—form.

Breadth of the ethmoid bone, causing, when well defined,

a fulness and projection of the eyebrow, immediately above the inner corner of the eye—size.

Depression, or overhanging, and fulness of the eyebrows, just interiorly of the centre—weight.

Arching or conical elevation of the brows, causing a fulness and projection or pointedness thereof, just externally of the middle—colour.

Width and fulness, or *squareness* of the outer angle of the brow—order.

Fulness, breadth, and lateral, or horizontal, extension of the eyebrows, causing them to lift at their termination, and run towards the tops of the ears—calculation.

When any of the foregoing faculties is but poorly developed, and the organ is consequently weak, the curvature of the brow will be imperfectly described.

Fulness in the middle of the forehead just above "individuality"—eventuality.

Fulness on either side of the centre—locality.

Fulness outwardly of that point, and above "colour" and "order"—time.

Fulness through the temples—that is, at the sides of the forehead, above the outer corner of the eyebrow—tune.

Fulness and sharpness of the forehead, above "eventuality"—comparison.

Fulness, and forward development of the upper portion of the forehead—giving squareness and breadth, and often causing protuberances, in the top regions—causality.

Prominence of the forehead outwardly of that point—wit.

Width of the forehead just above the temples—constructiveness.

Breadth of the forehead above that point, which gives expansion to the upper part of the face—ideality.

Height of the forehead on either side, above "causality"—imitation.

THE EYEBROWS

THE EYEBROWS.

Although, to the ordinary observer, the eyebrows—which are composed of short hairs that serve to mark out the top of the eye-socket and frontal sinus—may appear to be of but minor importance, they yet play their full part in expressing character.

As is the case with the hair of the head, the hairs which form the eyebrows are charged with a pigment, which will be of a more or less electric nature, according as they are coarse or fine in texture.

Weakly-traced eyebrows are seldom, if ever, seen on individuals of pith, grit, or power; neither are strongly-marked eyebrows, as a rule, observed on indolent, debilitated, sluggish members of the community.

Luxuriant, hairy eyebrows accompany strong vitality, productiveness, ardour, and energy—because they pertain to those who have a strong infusion of the motive, or motive-vital, system in their composition.

We can dismiss the opinions of the older writers in respect to the eyebrows with a very cursory survey.

Richard Saunders says: "The eyebrows which make a hollow bow, and move or rise up when the party speaks or will have them do so, is [are] a sign of pride and courage, vain-glory and boldness; and this extraordinary motion is a menacing of another. He that hath the eyebrows declined down from on high when he speaks to others, and looks slyly cunning, is malicious and deceitful, a liar, a traitor, idle, secret, and not speaking much. But such a person shall be accused of treason and perfidiousness

towards his prince and country, and will die shamefully for some crime of treason."

"He that hath long hair on the eyebrows, and both make but one, is a person of simplicity, yet not without mischief, and is not much conversative," says the same writer; but, in spite of the theory of the old physiognomists that meeting eyebrows, which are esteemed so beautiful by the Arabs, are the mark of craft, impiety, and such-like characteristics, Lavater tells us that he cannot believe them to indicate such qualities.

"When the eyebrows are naturally folded," says Richard Saunders, "as if they were crisped, they signify a shameless person, impudent, and envious at another's fortune; a great promiser, but it is by way of affront and treachery."

First of all the *placing* of the eyebrows must be taken and dealt with.

The Eyebrows, placed—

High above the eyes—the absence of profound and severe thought; superficiality.

Low over the eyes—observation; discernment.

Now we must consider the *relative positions* and *setting* of the eyebrows.

When they are seen far apart from each other—trust, (also said to show impulse, openness, and impressibility).

Near one another *(i.e.,* united by small hairs growing over the top of the nose)—suspicion, (also said to show jealousy, deceit, self-conceit, strength, tenacity, executiveness, honesty, and the desire to act consistently).

Slanting downwards at their inner corners, on to the nose—substitution; evasion; *very marked,* subterfuge.

Elevated at their inner extremities—faith.

If very much so—superstition; credulity; superficiality.

One eyebrow being set higher than the other denotes wit.

As regards the form and outline of the eyebrows:—

Those which are curved accompany a feminine type of mind; and those which are marked in a horizontal and straight manner go along with a masculine one. The elements which compose the former—and are indicated in a secondary way, or indirectly, by that form of eyebrow—are artistic tastes, gentleness, and softness of nature; whereas those which constitute the latter are a scientific bias, firmness, strength of mind, positiveness of ideas, and strength of principle.

The application of the laws of form will be found to hold good here—as, indeed, with all the rest of the features.

When, as is sometimes the case, the eyebrows commence by describing a straight line, and then end by finishing, near the temples, in a curved manner, it signifies a firm, strong-minded nature, in combination with delicacy of feeling.

The Shape of the Eyebrows—

Dipping, or projecting downwards, (*i.e.*, sinking towards the eye), in the middle—resistance; resentment; retaliation; jealousy; or, if greatly developed, revenge.

Rising well above the eyes outwardly of the centre—hopefulness.

Jutting downwards at their outer termini—love of contest and competition.

Running far from the eye, so as to reveal a great deal of space between them and that feature at its outer corner—love of pleasure and amusement.*

* I could never quite understand why Dr. Redfield gave the term "love of enjoyment" to this particular development, and still fail to do so. I have, however, given it because some physiognomists consider that when the eyebrows rise from *or* approach in close proximity to the corners of the eyes it indicates arithmetical ability aptitude for figures: obviously however, *both* of these cannot be correct. Dr. Redfield's theory is hence worthy of consideration.

Drooping at their outer termini—economy.

Further reference to these features will be found to be made in the section devoted to the forehead and brow.

I cannot say how true it may be, but it is said that when the hairs of the right eyebrow turn up at their inner extremity, near the root of the nose, they show "gratitude"; while, when those of the left eyebrow do likewise, they indicate "respect." The upturning of the hairs of the left eyebrow, at its outer extremity, moreover, is said to signify the faculty of "belief"; while, a corresponding upward inclination of those of the right side, is affirmed to show "immortality." Whatever may be said for or against this, however, the following is certainly correct:—

The Hairs of the Eyebrows—

Lying all in one direction—even temper.

Ruffled, but fine—hasty temper.

Bushy and coarse—hot temper.

The working of the muscles and electrical discharge consequent upon mental distress or agitation are said to account for the shaggy appearance of the hairs of the eyebrows.

When the hairs of the eyebrows are irregular at their inner and outer termini only—otherwise lying smoothly—the temper will be intermittent, and dependent very much upon the state of the subject's health.

THE EYES

THE EYES.

More poetry has been written with reference to the eye, I suppose, than any other feature. It has been termed "the window of the soul," and, perhaps, this appellation is as happy a one as any that could have been applied to it, since it is especially the indicator of the moral and religious attributes. Large, "spiritual" eyes are frequently spoken of—but seldom, if ever, have small eyes, (the upper lids of which droop), earned the latter title.

The eye, although indicating, according to its size, the degree of activity, is not a muscular organ, pure and simple. Hence, the expansion of the optic nerve (resulting in widening the aperture of vision) indicates many qualities relative to the intelligence of the subject. It is worth recording in this place that modern physiologists have localised the centres of sight in the *posterior* lobes of the brain, directly opposite to the eyes and *above the cerebellum* —where, as has already been said, phrenologists locate the social functions on which the moral nature greatly depends.

Physiognomists have been in the custom of locating several of these qualifications in the eyes, and their obvious connection with such characteristics is unquestionably the better established by the theories of modern physiologists.

Of course, one great reason why the eye is the exponent of the passions is, that when the muscular system is powerful it is in a proportionately developed state.

The eye, however, at all times denotes the *sentimental* phases of the affections rather than their purely *physical* or animal aspects.

Paracelsus, an old writer, whom Lavater designates an "astrological enthusiast," gives these rules, regarding the eyes:—

"Blackness in the eyes generally denotes health, a firm mind, not wavering and fearful, but courageous, true, and honourable. Grey eyes generally denote deceit, instability, and indecision. Short sight denotes an able projector, crafty, and intriguing in action. A squinting, or false, sight, which sees on both sides, or over and under, certainly denotes a deceitful, crafty person, not easily deceived, mistrustful, and not always to be trusted; one who avoids labour, where he can, willingly indulging in idleness, play, usury, and pilfering. Small and deep-sunken eyes, are bold in opposition; not discouraged, intriguing, and active in wickedness; capable of suffering much. Large eyes denote a covetous, greedy man, especially when they are prominent. Eyes in continual motion signify short or weak sight, fear, and care. The winking eye denotes an amorous disposition, foresight, and quickness in projecting. The downcast eye shows shame and modesty. Red eyes signify courage and strength. Bright eyes, slow of motion, speak the hero, great acts, and who is daring, and feared by his enemies, yet cheerful and sociable."

Lavater acknowledged that these observations were "ill-founded"; and did not subscribe to the opinions therein.

Winking, blinking eyes are however said, by a modern writer, to denote a tricky, amorous, or fast nature.

Strabism or strabismus, (squinting), is also affirmed to indicate an untruthful, or unreliable, character.

As has been said, previously, the eye indicates, by its size, its capacity for receiving visual sensations. It follows, therefore, that when the eyelids are widely expanded, in such a way as to give a round form to the eye,

the perception will be keen, and the impressions rapidly received; while, when the lids nearly close over the eyes, although the powers of observation will be of a more limited, or *less extended,* character, they will be the more searching, accurate, and shrewd.

People who possess round-shaped eyes see much but think less—they live in the senses, as it were; whereas those who have narrow ones, see less, but think and feel more intensely.

As regards the tastes or aptitudes of these two classes—those with the former are usually artistic—while those with the latter are scientific or mechanical.

The size of the pupil of the eye (which always appears black) is affirmed to denote—the degree of intelligence.

The eye expresses by its *fulness* or *size* the *amount* of love felt for the opposite sex. When the opening between the commissures is round and has great perpendicular measurement, it will be of a connubial nature; when it is almond-shaped, and shows but little vertical space, it will not be of so conjugal a kind. The eyes, I think, indicate, according to their development in this way, the strength of the phrenological organ of *conjugality;* for, when large, and of an extremely clear blue, being almost transparent when looked at side-face, they certainly indicate that jealously which conjugality begets. When the faculty is feebly developed, the eyelids do not present a regular or well-defined opening; their edges do not project forward, nor shade the pupil well, and, above all, the upper eyelid does not retire under the eye-bone. A pair of eyes, of which one is of a larger size than the other, is said to indicate insanity—a tendency to madness, or, at least, great basilar activity.

The *prominence** of the eye indicates the development of the organ of language.

Anterior projection of the eye—

Occasioned by the eye-ball being pushed outward, causing the upper eyelid to be full and bulge forward—verbal expression, a memory for words; ability to speak, and select appropriate language.

Caused by the eye being thrown inward, toward the nose, and giving prominence and fulness to the lower eyelid—memory for words.

Large, full eyes indicate vivacity, expressiveness, activity, emotional capacity, and spontaneity; but small, sunken eyes (the muscles of which are flat and thin) denote a want of spontaneous emotion, and a sluggish, calculating, and more or less artful or subtle nature. The size of the eye relates to the dimensions of the *orb* itself. As, however, the eyelids have so much to do with the eyes, we will now take them separately.

First, however, it should be observed that when the skin between the eyebrows and eyelids is relaxed and drooping, so as to touch, or nearly touch, the eyelashes, it indicates quarrelsomeness of nature.

The Upper Lid—

Drooping, so as to expose a great deal of its surface—acquisitiveness.

Drawn up at its inner corner, so as to give great vertical measurement between it and the lower lid, and to cause its under arch, or rim, to be *circular* in form—benevolence.

* This does not refer to protuberant, excessively projecting eyes (such as when seen in profile, without standing forwards from the level of the head, appear to start from their sockets) that are almost parellel with the profile of the nose—which denote a weak organization and feeble mental powers.

Raised in the centre, so as to give the eye a wide-open appearance—spirituality.

Elevated outwardly of this—hope.

Full and puffy—sensuousness.

Heavy and drooping—voluptuousness.

When the outer side of the upper lid falls it indicates genius.

The Lower Lid—

Wide—self-justification.

Thick and swollen, crowding up toward the eye—sensuality.

Turned up—sanctimoniousness.

Raised at its inner corner—secretiveness.

Falling away from the eyeball—indulgence in intoxicants.

Widely-expanded lids, the upper being elevated and opening high above the lower, indicate nobility of character, and elevation of feeling and mind; narrow eyes, the lids of which are nearly closed, on the other hand, indicate subtlety, prudence, and dissimulation, as well as a distrustful and suspicious—if not vicious—nature. Many criminals, I have observed, exhibit this development, which is owing to their feebleness of organisation and want of high-mindedness.

When the lids are so widely parted as to reveal the whole of the pupil, and the "white" above and below it, it shows a restless, passionate, half-simple nature; those whose eyes are formed thus never show mature, correct, or sound understanding—they are usually stupid and insipid.

When the lids take an almond-shaped appearance, it indicates cunning and craft—particularly if the eyes are set obliquely. If the eyes appear rolled upward, so that

they exhibit the cornea below the iris, it indicates a voluptuous, silly nature.

As regards the setting of the eyes—when they are placed "true" in their sockets, so that all four corners run horizontally in a line, it indicates conscientiousness; when they are turned up at their outer corners, it denotes less of the faculty, in proportion; if they slant downwards, towards the nose in a marked degree, in addition, it argues, also, a relative lack of honesty and trustworthiness—in speech, if not in action; while when they are curved *downward* at their outer angles, it signifies, not necessarily untruthfulness, but a suasive, oily, buttery, mealy-mouthed nature, at best.

When the eyes are set well apart, it shows a more constant, peaceable nature than when they are placed close together.

Eyes that are placed at a good distance from one another are also said to indicate candour, or *naïveté*, as well as broad-mindedness, although those which are set at more than an eye's breadth apart, show stupidity. Such as are placed very near each other show either cunning, or narrowness of mind.

THE NOSE AND NOSTRILS, ETC.

THE NOSE AND NOSTRILS, ETC.

THE nose is the most important and expressive feature of the whole face; it is the *index* to the entire character, revealing, as it does, the type and bent of the subject's mind, together with the prevailing system.

Signs of the Temperaments in the Nose—

The feature—Narrow, well-formed, symmetrically-shaped; prominent; bony; *straight* (or slightly serpentine) in outline—mental system.

Strongly-cut, bony, and broad—*convex* in outline—motive system.

Wide, out-spread, fleshy, and flabby—inclining to be *concave* in outline—vital system.

Of course, when the temperamental condition is well balanced, the nose will present no *marked* inclination in anyone of the above directions.

A well-ordered nasal organ—equals the length of the forehead, and forms a good third of the face; at the top, or root, it presents a slight indenting, or excavation; above, it closes well with the arch of the eye-bone, and, near the eye, is, at least, half an inch in width; the back is sufficiently broad; the end of the nose, neither hard nor flabby, but particularly definite; viewed in profile—the bottom of the feature should not measure more than one-third of its length.

It has been usual to recognise some half-dozen or so distinct species of nose, which have been classified as—

(1) The Roman, or Aquiline;

(2) The Jewish, or Hooked;

(3) The Grecian, or Greek;
(4) The Cogitative;
(5) The Celestial, or Pug; and
(6) The Snub.

Sub-divisions of these types have, again, included varieties known as—

(7) The Apprehensive;
(8) The Melancholy;
(9) The Inquisitive.

The ancient writers on physiognomy speculated considerably concerning the nasal organ as a significator of character; but they do not appear to have been very successful, nor to have arrived at any particularly satisfactory conclusions. Porta and De La Chambre, two well-known writers upon physiognomy and kindred subjects, have added somewhat to our knowledge on this point nevertheless.

According to one old writer—Albert (le Grand)—large nostrils are a sign of courage. This has actually been proved to be a fact, for both courageous people and animals *breathe from the diaphragm*, and expand the chest by so doing; this action of theirs giving expansion and freedom to all the muscles connected with the respiratory organs, and elevating and enlarging the wings of the nostrils by the process.

Porta said that nostrils which are long and narrow, such being proper to birds, indicate in human beings an analogous character, viz., activity and quickness.

Old Saunders says: "A high nose denotes a violent person, and a vain liar; one given to easily believe another." This, however, is not altogether a fact; for the long and drooping class of feature is apt to receive impressions slowly and tardily—and the short upturned type, rapidly—and thus often "get hold of the wrong end of the

stick" and "run away with an idea" prematurely. A big nose "every way" was held to imply a covetous nature; wisdom, secrecy in design, and a satirical disposition; it is, most certainly, indicative of love of power, egotism, and boldness of action and design.

But we must now pass on to the study of the nose proper —the feature is essentially the index to *development.*

By extended generalisation—by taking an ethnological and a national survey—it will be obvious that the various contours mark every stage of human progress, whether in races or in individuals.*

Weak, undeveloped peoples have diminutive, or baby-looking, noses; strong, able peoples possess large and well-formed ones.

But, because this is so, it must not be thought that I wish those who intend studying physiognomy to believe that the size of the nose, *alone,* is the measure of power; it is, undoubtedly so, all else being equal, however.

When nations, as well as individuals, are in their infancy, they will bear the fact along with them—in their small, insipid noses.

Until the age of puberty, the nose *normally* retains its concave appearance; but if, after then, the organ does not take a more decided, assertive shape, it tells of arrested development. An insignificant nose, when perceived in an adult, indicates a mediocre mind—it must be remembered, at the same time, that this organ is relatively smaller in females than in men, hence, the true characteristics of

* "In India, it appears, the nasal index ranks higher as a distinctive character than the stature or even the cephalic index itself," says Professor Haddon, in *The Study of Man.* Quoting Mr. H. H. Risley, he goes on to remark that "if we take a series of castes and arrange them in the order of the average nasal index, so that the caste with the finest nose shall be at the top and that with the coarsest at the bottom of the list, it will be found that their order substantially corresponds with the accepted order of social precedence: in fact, a man's social status varies in inverse ratio to the width of his nose."

women are *passivity*, rather than positiveness, and gentleness, rather than aggression.

In the Caucasian, the nose equals and represents in length about one-third of the face; whereas, in the Mongolian and Ethiopian, it averages about one-fourth, or even less.

Physiologically speaking, the nose indicates the lung power and breathing capacity, as well as the strength of the digestive organs.

Taking the nose in profile, and studying the outline of the *dorsum*, or back, of the feature, we find—

The Roman, or Wellingtonian, Nose, which derives its names from the nation and Duke among and with whom it was such a prominent feature—is bowed in an outward fashion, taking a rise or arch from its root between the eyes more or less throughout its entire length. It indicates aristocratic ancestry, and pertains, as a general rule, to those who have conquered and subdued the earth.

The characteristics more especially shown by it are—force, self-assertion, energy, decision, aggressiveness, love of, and ability to rule, command, direct, and superintend, the desire to take a prominent position in the world, or circle in which its wearer is placed, great powers of endurance, a masterful spirit, the love of argument and controversy, military proclivities, courage, dauntlessness, firmness, perseverance, determination.

Seldom is its possessor lenient, tractable, or refined.

The Jewish, Assyrian, Hawk, or Snipe Nose, takes an outward curve, as well as the Roman, which it resembles in this respect, saving and except that it dips down at the tip. This type of nose is usually met with among the Hebrews—though, as it is to be seen among other Eastern peoples, it has had the above terms applied to it. Among

the Israelites it was the almost universal nasal appendage; while the Arabs, in common with many of the Syrian races, show noses approaching the shape of the Jew's.

This form of nose indicates strong commercial instincts —a scheming, planning, intriguing, far-sighted, wary, shrewd, clear-headed, apprehensive, guarded, suspicious, deliberate, sagacious, energetic, persistent, and more or less grasping nature.

People who possess this class of feature are able students of character—of human nature, in fact, generally—and, what is more, they are disposed to turn that insight and knowledge to good, practical account. They are reverential and respectful, and not particularly progressive.

The Grecian Nose, which is seen on almost all the ancient statues, (and takes its name from the Greek nation), is straight in form and continues the line of the forehead—or, at most, reveals only a slight indentation or cavity at its root to mark its transition or point of departure from the brow.

Its indications are—ideality of mind, refinement of feeling, artistic tastes, and perception and love of the beautiful.

Persons whose nose takes this form of outline are not without a certain amount of energy, though they usually act calmly and never enthusiastically, seldom exerting themselves in opposition to their tastes.

They prefer, generally speaking, indirect to direct action —are astute, reserved, sensitive, subtle, and disposed to endure rather than act.

As regards their feelings, they are undemonstrative—cold and unsympathetic—yet, in their manner, notwithstanding their natural pride and hauteur, they are fascinating, and polished in their behaviour. Deliberation, love

of elegant surroundings, and artistic or literary tastes, as well as, as a rule, considerable selfishness, characterise the straight-nosed subject.

A modification of the Grecian nose, is that type of feature which, while straight, is somewhat short; this kind of nose exhibits strong muscular development, and, at the tip, often presents a kind of lump. Those who possess this kind of nose usually have musical tastes, and all kinds of constructive talents. If not, themselves, belonging to the *creative* class of artists, they, at least, fully appreciate the ability of those who produce beautiful works—of the imagination and otherwise.

Persons who have a nose of this stamp can form their opinions, criticise, and so on. Hence, much will depend upon their opportunities, surroundings, etc.

The Cogitative Nose, as its name implies, signifies a thoughtful, reflective, logical turn of mind. This type of feature is wide across the nostrils (which dip deeply into the cheek), and rather swollen at the end, besides being broad, strongly defined, and well developed throughout its entire outline—and especially so above the bridge and at the tip—where it is often flattened slightly.

It indicates power of thought, planning and constructive ability, and cogitativeness. The harder and more bony the nose, the more scientific, solid, practical, serious, and determined will be the mind of its possessor; and the greater the muscular development it displays—the more philosophical the cast of intellect.

The strong, hard variety indicates the nature that goes in for indisputable, demonstrable, concrete principles and facts—whereas, the softer, more pliant kind of feature, denotes a more theoretical, abstract-loving, metaphysical nature.

As a rule, this type of nose accompanies literary tastes.

Breadth, (whether of the nose or any other feature), shows constitutional, innate vigour—comprehensiveness; *length*, far-sightedness; and the development of the feature above the cheeks, signifies the mental development of the subject—it being the sign of evolution.

The Retroussé Nose, which is not unlike the Grecian, only that it is delicately turned-up at its point, indicates vivacity, sprightliness, wit, love of novelty, buoyancy of temperament, and a sanguine, cheerful nature. The possessor of this nose is companionable, coquettish, fond of admiration, and so on; but, at the same time, he or she (and it is usually the latter—for this is pre-eminently a feminine type) is likely to take strong likes and dislikes—to have curious, almost unaccountable aversions and preferences. A little given to want their own way, people who have this kind of nose are not ill-tempered or given to assert themselves in any but a charming, prettily-petulant manner. They are playful, "skittish," and, it must be added, somewhat inquisitive. In the perfect nose of this type, the back of the feature is not hollowed out or sunken to any appreciable extent, and presents an *almost* straight, continuous line, save for the fact of the extreme tip exhibiting a tendency to point upwards.

The sharper the back of the nose, and the more clearly-cut and well-defined its tip, the keener witted, and more penetrating, volatile, and clever the accompanying mind.

The Celestial Nose, which presents an incurvated line throughout its entire length, when viewed side-face, and is, besides this, somewhat tip-tilted, shows a very inquiring mind—curiosity—and dependence, rather than true independence of spirit.

As a rule, those who have a nose resembling this specimen, are flippant, and possessed of a strong sense of fun and humour, in addition to an ease-loving, excitable, energetic, and ambitious nature. They never like playing "second fiddle," nor taking a back seat; seldom allow their "light" (however feeble it may be) to shine under a bushel, and love to be first in everything. Frequently such people are jealous, officious, and always well adapted to look after "No. 1"—they are generally contentious, defiant, impertinent, "saucy," and impudent—though kindly. Much, however, will depend upon the shape and condition of the nasal organ in other respects.

The more blunt and ill-developed the nose, (especially as regards its height above the plane of the face at the bridge and tip), the more obtuse, common-place, vulgar, and low the subject's nature; also, the greater will be the absence of tact, and the more rude, brusque, ill-mannered, or even insolent the nature revealed; whereas, the finer and more delicately and sharply defined the feature, and the more it advances in, and below, the region of the bridge, between the eyes, the more wide-awake, "smart," acute and quick of perception will be the mind.

The sharper the *point* of the nose, the more fretful, scolding, and sharp-tempered the subject; and the more blunt it is, the more unfeeling, and abrupt in manner he or she will be.

The Snub Nose, which is distinguishable by its comparative shortness, flatness, and general absence of elevation, development and marked gradation of any kind, shows a relative deficiency of both "character" and mental and moral force.

When very low between the eyes, the nature will be wanting in cultivation, and all the ennobling traits—such

as aspiration, will-power, dignity, decision, energy, and reliability—and the desire to inquire into or acquire either moral or intellectual food.

As a rule, those who have this kind of nose are pert, forward, and lively, but affectionate. The more fleshy the feature, the greater will be the subject's predilection for the pleasures of the table, and the more lazy and complaining he or she will be.

Unless *exceptionally* insignificant, this kind of nose is usually met with in prudent, discreet persons, however—generally of a musical kind, but generally possessed of impressible and careless natures.

The Apprehensive and Melancholy Noses (the latter being, practically, a more pronounced description of the former) are really a *combination* of the cogitative and Jewish types.

They are shown in proportion to the perpendicular length, or downward extension of the feature, from the root to the tip. When very large, the nose droops at the point and descends over the lips.

The nature signified by these types of feature is a quick, forethoughtful, intuitive one. Practical knowledge of the world—of men and matters, and so on, are also their attributes; and when the nose is unduly elongated, a distrustful, gloomy, suspicious, satirical, melancholy disposition will be denoted. Persons having a feature of this sort would not "run away" with ideas, nor trust to appearances. If arched above, near the root—that is, when the "Roman" is seen in combination—the drooping nose shows a sensual and unhealthy, low-minded character. There is nothing elevated, as a rule, about the possessors of noses of this class.

The Inquisitive Nose is indicated in proportion to the vertical extent of the feature outwards, from the lip to the tip. The nature indicated is a questioning one, and the love of learning—of seeing, examining, etc.—comes to the fore.

Having now taken the principal types of noses—which, as they are all, in some way or another, abnormal samples, are seldom found pure and simple—it will be well to notice the different phases or *degrees* of *development* which they may assume.

The Roman nose embraces, practically, *three* ridges or "bumps"—which may occur (in combination or singly) either—at the top, in the middle (half way up), or at the end—caused by anterior projection of the feature just above the tip.

The first two of these protuberances mark the end of the nasal bone, where the cartilage commences. The higher the nasal bone, the greater the executive power, force, and intensity of the subject.

The prominence at the upper part of the nose denotes *attack*—aggression, and the desire to fight or engage in conflict—by means either of words or blows, according to the calibre of the individual; the rise at the centre indicates *relative defence*—a protective, zealous, loyal disposition, inclined to espouse the cause of others—and often a romantic, Quixotic, irritable nature; the ridge at the end of the nose signifies *self-defence*—a pugnacious, oppositive, "touchy," and selfish nature—unless otherwise controlled. When no protuberance is visible the Grecian nose is formed—or one of the types approaching to that form of feature; and this class of nose, as has been said, indicates a somewhat insipid, "characterless" temperament, that is usually possessed of much love of repose,

refinement, and tranquility—and none at all of exertion, assertion, or combat of any kind.

The fourth, or pathetic nerve, which has its apparent origin at the base of the brain, may be traced, says Miss Oppenheim, to a nucleus in the floor of the aqueduct of Sylvius, immediately below that of the third nerve. This nerve runs through the organs of combativeness and destructiveness to the sides of the nose, thereby connecting the phrenological indications of executive power and pugilism with the physiognomical signs of *attack*, *relative-defence*, and *self-defence*.

Dr. Redfield gives these names to the three "nasal bumps"; and, although no doubt they are, in the main, fairly reliable, I do not think them altogether trustworthy —or, rather, indicative of the precise traits he ascribes to them.

Rather do I consider that they are physiognomical signs for the *phrenological sub-divisions* of the organ of combativeness—"courage," "defence," and "defiance."

It now remains for me to give *my own theories* upon the subject. In doing this, it behoves me, in the first place, to acknowledge my indebtedness to the works of Dr. Simms and Mrs. Stanton; for, although my observations are not based entirely upon their researches, still, without them, it is doubtful whether I should have been confident enough to publish the opinions which I hold.

First, let me state, then, that I consider the shape, or profile-outline of the nose corresponds, *in the main*,* with the form of the top-head—that is, with the central line of its configuration.

* I am constrained to insert this, as it does not follow that the developments of the phrenological and physiognomical organs and signs shall entirely correspond.

Phrenologists, as will be seen from the accompanying diagram, locate the faculties of *continuity*, *self-esteem*, *firmness*, *veneration*, *benevolence*, and *human nature* (all in a line), in those regions which lie uppermost—from behind to before.

My experience has led me to the belief, therefore, that the form of the nose may be accepted by the physiognomist as the physiognomical exponent of these—the moral, chiefly, or intellectual and spiritual—faculties.

I locate the facial signs, then, after the following manner.

Fulness (height and width) of the muscle above the nose, at the place of junction with the forehead—and transverse and vertical lines formed there—continuity; application of mind.

Relative height of the nose at its root below the forehead, between the eyes—self-esteem; dignity.

Height of the nasal bone, (just below the last sign)—firmness; perseverance; will.

Elevation of the nose just below the bridge, in the middle of the back thereof—veneration; reverence; respect.

Fulness and general outward development of the nose, immediately above the tip—benevolence.

My reason for locating benevolence in this section of the nose is that when the tip *bends down*—and, therefore, contracts or limits the elevation of this part of the feature——it gives a grasping nature; this being a distinctive feature of the "Jew's nose." I do not consider that the downward curve indicates acquisitiveness—but rather that, (being an accompaniment of the muscular system), it indicates an absence of *spontaneous generosity*. For the sign of the faculty of acquisitiveness I look elsewhere—namely, upon the bridge of the nose.

Dr. Simms says that "when the central range of the face is full, the possessor will delight in succouring others." Lavater, also, gives me reason for inclining to the belief that a somewhat *upturned* nose signifies the faculty of benevolence.

Forward and downward projection of the tip of the nose —human nature; intuition.

We have now taken a general survey of the nose in profile. Let us, therefore, turn our attention to it, considered full-face. Along the back and tip of the feature may be located the reflective and refining faculties.

Says Lavater: "If they [the noses] are long (yet short of being snout-like), they mark, as prolongations of the forehead, the intelligent, observant, and productive nature of the refined mind."

It will be found that the general configuration of this feature tallies with that of the frontal lobes of the cranium with which it is associated.

Breadth of the back of the nose, in the region of the bridge (especially when taken in conjunction with height and length of the feature)—causality; thinking capacity; ability to trace cause and effect; logical reason.

Width of the tip (when large thickening the fore portion of the wing of the nose)—idealism; taste; imagination.

Fulness of the nose at the sides—constructive talent; ability to combine; ingenuity.

Combativeness, I think, dilates the nostril—that is, the foremost part of it, below the tip of the nose; but the various manifestations of this faculty have already been given—according to Dr. Redfield's theories.

Destructiveness expands the wings laterally, next the face, I believe. In confirmation of this view of the matter

I quote from Dr. Coates' little work, "How to Read Faces," the following:—"A strong wrinkle from the outer flange of the nostril bespeaks, physically, passion and destructiveness; and, mentally, sarcasm, invective, incisiveness, and rhetoric; morally, of a cynical and dissatisfied type of person." It must be remembered that anger distends the nostrils—and indignation and resentment is always shown by a large development of destructiveness.

Acquisitiveness is indicated according to the thickness of the nose above the wing, near the cheek; this sign has two separate divisions—the love of gain and desire to accumulate being shown by its thickness opposite the sign of *self-defence*, and economy, the love of hoarding, being shown in proportion to its fulness opposite that of *relative-defence* (as previously detailed). Of course, narrowness and thinness at this point pre-supposes indifference to money matters, etc.—but the same principle in respect to a deficiency of any of the faculties holds good. Secretiveness is said to be shown by the wings of the nostrils spreading across the cheeks, or lying close against the face. This wide span of the nostrils is said to be caused, or, at any rate, increased, by the tendency manifested by politic people to keep the mouth shut literally.

Alimentiveness, I have observed, is usually shown—or, at least, accompanied—by lateral development, or fulness immediately above the alæ *nasi*.

Vitativeness, although without any special nasal sign, is indicated by general development, length, height, depth, breadth, and fine bony and cartilaginous development, with sufficient of the fleshy covering to the feature.

In the next place, the nostrils claim our attention. When they are—

Seen to be far apart—compassion.

Open—ardour.

Closed—cowardice.

Large—courage.

Large, wide, and turned up (as seen in the horse)—docility.

Small—fear; timidity.

Movable, or flexible—sensibility; artistic tastes.

Dilated and curled upwards—pride.

Lying flat to the face—caution.

Long—mental and physical activity.

Curved in at their base next the face—analogy.

Round—animality; a low type of individuality.

Broad and large (which turn up)—tractibility.

Nostrils which run up the front of the nose, and are wide, indicate vulgarity and coarseness of taste—often an inquisitive, loquacious nature also.

When the nostrils, or, rather, the wings of the nose, elongate next the face downwards into the cheeks, they denote histrionic power—the faculty of imitation.

When they spread over the cheeks they show secrecy in design, finesse, and diplomacy.

When the wings of the nose are well raised near the centre, (between the point of the nose and the cheek), they indicate hope.

When the outer line of the nostrils comes below the inner, or if the wings droop and obscure the nasal septum, it, therefore, indicates, in a proportionate degree, the want of this faculty.

In order to be *perfect*, the nostrils should be pointed, above; round, below; and display a gentle curve; being, at the same time, divided, as it were, by the profile of the upper lip, into two equal parts.

If the tip* of the nose is wide it signifies a garrulous, confiding disposition; if narrow and pointed, a reserved, cautious, incommunicative nature.

When it turns down it denotes suspicion; when up—the reverse.

Lastly, let us direct our attention towards, and pause to consider the nasal septum:—

When this (the gristle or cartilage which separates the wings of the nose, and forms a partition between the nostrils), droops at its anterior portion—discovery; imitation; originality; inventiveness; suggestiveness.

Is long in the middle (mid-way between the lip and tip of nose)—combination—the power for constructing (ideas, etc.), and of generalising.

Lengthens at its posterior part (especially if it widens as well)—analysis.

Professor Annie Isabella Oppenheim, a contemporaneous writer, considers that the drooping septum is the sign of the analytical faculty, because, she argues, that, in exercising the sense of smell, the olfactory bulbs descend, which, in time, affects the growth of the muscles that compose the septum, causing the latter to protrude.

Mrs. Stanton, however, connects this development with the condition of the *liver*—the polarity of which she locates upon the septum of the nose. No doubt there may be some relation existent between the condition of this mental sign and the physiological organ. The theory put forth by Miss Oppenheim is original, however, even if that advanced by Mrs. Stanton is more subtle—therefore, I give both of these ladies' ideas without further comment.

* My own opinion concerning the tip of the nose has already found a place in this volume; but different writers give distinct ideas with regard to its significations. Thus; one says, when broad, it shows deductive judgment; another, intensity of feeling and impulsiveness; whilst, if it be thin, says a writer of some standing, it shows tact and intuitive perception.

THE MOUTH AND LIPS

THE MOUTH AND LIPS.

Richard Saunders tells us that the mouth is a part of great use, for it is the principal way for the nourishment of the body, whereby the stomach receives what it distributes to the other members; briefly, it is, as Galen says, the first principle of aliment.

He tells us that a "great and broad mouth" indicates a shameless, babbling, untruthful, foolish, impudent, and courageous, but perfidious, character withal; a "little mouth" denotes a man or woman peaceable, faithful, fearful, eloquent, full of wisdom and learning, nor great eaters; while thick lips show a simple rather than a wise man, easily believing all that is said to him, and excessive in all things. Women, he says, who have them, are devouring, and given to wine, and consequently luxurious. Lavater says that very fleshy lips show sensuality and indolence; whereas cut-through, sharp-drawn ones, indicate anxiety and avarice. Those which are a mean between these two extremes, indicate a considerate, discreet, and affectionate nature. Those who have the lips "subtle, small, and thin," are, according to Saunders, eloquent, talkative, provident, and possessed of good understanding; while such as have "one lip thicker than another," he says, possess little understanding, and are slow of comprehension, being rather guilty of folly than wisdom.

With all due deference to the opinion of so learned a mediæval authority as the above, I must beg leave to

differ from the former of these two assertions. Every eloquent person, be he or she man or woman, has lips of at least a medium thickness. There is no doubt, however, but that all disproportion between the upper and under lip is a sign of folly or wickedness—sometimes both. Consequently, we usually find that the best specimens of humanity, *i.e.*, those who are the best balanced, have well-proportioned upper and lower lips.

Lavater distinguishes between what he is pleased to call the lip *proper* and *improper*, viz., the edge of the mouth, and the white portion of the lips extending therefrom.

Considering the mouth in its entirety, with the lips, as a whole, it may be observed that a "lip-less" one, which looks like a straight line, denotes industry, love of order, precision, housewifery, and, as we shall see, coldness.

Lavater says that such a mouth, if turned up at the corners, implies affectation, pretension, vanity, and malice.

On the other hand, a mouth the lips of which are well-proportioned and calmly closed, shows a considerate, discreet, and noble-minded nature.

A wide mouth, with large lips, and pliant muscles around it, shows imitation.

Firm lips show a firm character.

Weak, quickly moving lips, a weak and wavering nature.

The degree of *love* which is possessed by the subject is indicated according to the *width* and *fulness* of the *red* part of the lips.

Whilst ardent affections, however, are denoted by well-coloured, clear, and beautifully-formed ones—excessively full lips, particularly if of a purple colour, are as unfavourable as "none at all"—that is, such as reveal none of the coloured portion.

The Lips—

Thin—coldness.

Medium thickness—affection.

Thick—sensuality.

When both lips are but little developed, a nature opposed to sensuality exists.

It should be observed that the voluptuous character is most strongly expressed where not merely the coloured portion, but the whole of the lips, to their attachment beyond the gums, protrudes, or hangs forward.

The best way for us will be to take the lips singly and analyse their indications.

Both Lips—

Closed and drawn back—self-control.

Open and protruding—lack of restraint over the feelings, etc.

Compressed (the nether against the upper)—purity.

Pursed and protruded—boastfulness; ostentation.

The Upper Lip—

Red, moist, full, and drooping in the centre—amativeness.

Red, moist, and drooping on either side—forming a kind of scallop, or "Cupid's bow"—parental love.

Lavater says that "a mild, overhanging upper lip generally signifies goodness."

The Fleshy Covering of the Teeth from the Nose to the Cavity of the Mouth—

Long as a whole—comprehension; power of endurance; *in excess*—vulgarity.

Long in the middle—concentration and application.

Lifted (especially if by so doing the teeth are exposed to view)—approbativeness.

Full and stiff on each side (convexity on either side, below the nostrils)—self-esteem.

Straight and stiff in the centre—firmness.

Retreating, so as to reveal the gums—an inactive, selfish, and sometimes untrustworthy nature.

Curved upward near the corners of the mouth—wit.

Lavater notes that "hollow upper lips are much less common than flat and perpendicular; the character they denote is equally uncommon."

A long upper lip, unless associated with otherwise favourable features, signifies a want of refinement and polish. Too short a one, however, may show a character more "nice" than "wise."

He further says, "Sharply-delineated lipless middle lines of the mouth, which at the ends turn upwards, under an (improper) upper lip, which, seen in profile, is arched from the nose, are seldom found except in cunning, active, industrious, cold, harsh, flattering, mean, covetous characters."

A "Cupid's bow" mouth, or, rather, lips which express by a series of curves a similar form, denotes domestic affection—love of home, children, and the members of the other sex.

The Line of Closure (formed where the lips unite)—

Straight—strength; harshness; masculine elements of character.

Serpentine—imagination; cheerfulness; feminine elements of character.

Both lips—of medium thickness at least, protruding and flexible, the upper being long—speech; language.

The Lower Lip—

Full, red, and wide at the angles of the mouth—philanthropy and sympathy; benevolence.

Signs on white part—merging towards the swell of the chin—

Long or full on either side of centre—love of home.

Swelled outwardly, below the corners of the mouth—patriotism.

Drawn down, so as to expose the teeth—hate; malice.

Protrusive — intellectual force; prudence; satire; geniality; ability; dogmatism.

The mouth, as well as the nostrils, is capable of expressing many of the ignoble passions; and in human beings the "carnivorous" type of feature approaches closely in form to that of the carnivora—that is, that part of the lower lip which lies over the canine teeth appears prominent, wide, and pressed outward.

According to some writers, the upper lip indicates the passive phase of the passions, and the lower, the active. Lavater, however, says that although there are "innumerable good persons with projecting under lips, their goodness is rather cold fidelity and well-meaning, than warm, active friendship." The views already given, endorsed by me, confirm his opinion.

When the mouth is "worn" wide open, so as to give a gaping expression, it indicates a weak, irresolute, credulous, inquisitive, impressible, complaining character; when slightly open, it denotes a chatty, candid, out-spoken disposition.

Compression of the lips, when habitual, bespeaks reserve, self-reliance, prudence, and an absence of impulse—as well as courage and fortitude.

Before quitting the subject of the lips, I should like to draw attention to the fact that here, once again, the rela-

tive positions of the physiognomical faculties and phrenological organs are established, thus:—

Benevolence is located in the lower lip;* veneration above it, in the centre of the upper; firmness backwardly of veneration; self-esteem on either side, or behind, the sign of firmness; concentrativeness, in the length of the white part, in the middle; approbativeness on *both sides* of the sign for self-esteem, and so on.

* See section on *The Lines.*

THE TEETH

THE TEETH.

The word *Dentology*, which implies the science or art that treats of the teeth as indicative of character, is undoubtedly derived from the Latin, *dens*, "a tooth," and the Greek, *logos*, "science."

As is only to be expected, the subject has excited considerable attention, both in England and elsewhere; yet, although, according to some authorities, it is one of the easiest means of reading character extant, no treatise has appeared bearing upon it, so far as the author of the present work is aware. To physiognomists the teeth have always been pregnant with meaning, and even as far back as Lavater something was known about them; for, in the great Swiss physiognomist's work on the countenance, he gives one or two explicit directions as to how to divine by the teeth.

Since Lavater's time, however, we have progressed with this matter, just in the same way as we have in our knowledge of all the rest of the facial features, and the author desires particularly to acknowledge his indebtedness to the researches of such dentists and physiognomists as have been published in certain periodicals to which he has been enabled to have access.

First of all, as to the *number* of the teeth. An *adult* possesses, as a general rule, a set of thirty-two—which includes eight *incisors* (the "cutting" teeth); four *canine* teeth—two in each jaw; and twenty *molars* (including the "wisdom" and "double" teeth, etc.) Some people suppose, by the bye, that the teeth are bones; as a matter of

fact, however, they are no such things, but grow from the *outer skin covering* of the jaws.

It is necessary, in order to place dentology on a strictly scientific basis, so that it may have a secure footing upon which to rest, that we consider what kinds or classes of teeth accompany the various phases of constitution that are met with.

With the *brain-and-nervous* system strongly represented (the face, in such a case, being relatively broad and high above the eyes, and comparatively unremarkable towards the chin), the teeth will be small rather than large, mostly even, and occasionally of a yellowish-white hue.

When what is termed the *vital* system—(that is, the region of the body embracing the abdomen and thorax is well represented)—is large, and the face is full, accompanied by rosy cheeks, a good circulation, plumpness of flesh, etc., the teeth will then be larger and regular, as a rule.

If the *motive* system (including the muscular and osseous development) be paramount, and the facial bones be high and wide, the teeth will be, in this instance, decidedly large, often irregular, long, and frequently of a yellowish colour. At times, the front teeth are larger than the rest of the set when this system is strongly defined.

As we have seen, a big brain shows more power than a little one—providing, of course, that each be of equal quality—so the size of the teeth, which is one of the chief points to consider, indicates *power*, in one way or another, according to fineness of quality, etc.

Having, therefore, settled this fact in our head, before proceeding to consider the traits denoted by the actual shapes of the teeth, it will be advisable that we bear in mind *one* all-important point before we undertake to

delineate a person's character from them—that is, that we ascertain if they be *real* or *false*.

At the present day it is absolutely necessary to ask the subject this, because artificial teeth are so well made that it is impossible to find out in any other way.

A comparatively small percentage of people possess a presentable set of teeth; the majority having decayed stumps—in which case it would be well nigh impossible to attempt to read character by their aid.

Doctors attribute this state of affairs to our partaking largely of patent foods, sweets, and such like.

There is no doubt that our teeth are not as good as those of our ancestors were, and doubtless this is because we have failed to utilise them. *Use increases capacity*, unquestionably—therefore, if we would retain the service of our teeth, it stands to reason we should employ them during the process of mastication, as far as possible.

In order not to weary the reader, no attempt will be made to study the teeth from a physiological standpoint—except in so far as bearing in mind what has already been stated does so.

We will stick to facts as we find them, and leave all such abstruse studies as the doctrine of evolution severely alone. By so doing, it is hoped that a perusal of the following pages will be a source of instruction and amusement to the would-be dentologist.

Dentology.

The most superficial observer cannot fail to notice in how great a degree the dimensions of the teeth will vary in individual cases. The "tombstones" of the individual who is fortunate—or unlucky—enough to be possessed of teeth of gigantic proportions are sure to come in for their

full share of criticism at the hands of the quizzical; and altogether it may be affirmed that the size of the teeth is the first thing that impresses one in connection therewith.

Large teeth show *power*—in what direction will depend upon their shape, etc.; hence, such may denote an expansive intellect, big virtues, and a broad mind, on the one hand; or, enormous failings and a *monstrously* wicked nature, on the other. As a rule, their possessors will go in for something on a *great* scale, and prefer a wholesale to a retail business. They will not rest content with small enterprises, and will judge of things *as a whole*, rather than otherwise. There is a whole-souledness about people who have teeth of this type—they are not "half-way" individuals. Hence, it is not strange that, in nine cases out of ten, they acquire a vast reputation—and become either infamous or celebrated, according as their abilities and temperaments are unfavourable or the reverse.

These large teeth appertain to those whose make-up includes an excellent bony and fibrous development, which fact accounts for the foregoing statement.

As may be expected, exactly the reverse is true of small-sized teeth, which indicate a relative deficiency of force of character, as well as "pettiness," triviality, and a conventional, narrow mind. Their possessors rarely make much stir in the world, for they lack the resistance, executive power, and mental, moral, and physical force, which is necessary to success.

Especially is this the case if the teeth are inclined to retreat, and are, on this account, seldom exposed to view. Their owners are usually weak, both in mind and body, and incapable of attempting, leave alone achieving, much.

There is little, if indeed any, magnanimity or largeness of heart, to be found in such people as have these small teeth, which, generally speaking, accompany a totally unenterprising nature.

But all *extremes* are bad—whether they be excessive largeness or smallness; hence, with the teeth, as with all the rest of the features, the "happy medium" is the most desirable state of things.

Wide, regularly-set teeth signify a sound, healthy constitution, and a go-a-head, courageous nature; also, (arising therefrom), a warm, sociable disposition, in which such elements as generosity, kindness of nature, and hospitality are conspicuous. These broad teeth pertain to that section of the community that knows what it is to be comfortable and well off itself, and therefore likes to see those with whom it comes into contact provided for and enjoying life. The opposite variety—the small, weak-looking and irregular teeth—bespeaks defective functions, low vitality, poor digestive powers, and (as a natural consequence) a mediocre intelligence, and a non-resisting, tractable, and gentle, mean-spirited nature.

Persons who have such teeth as these are wanting in assertion, and always stand much in need of propelling capacity—"push," energy, staying power, and so forth—the qualities indicated by a broad, well-developed brain—to which, of course, the teeth will bear a distinct relationship.

Wide teeth, in general, are the emblems of a sympathetic, far-reaching, tolerant disposition; whereas, such as are narrow are the symbols of a conservative, prejudiced, narrow, non-receptive mind. The one belongs to the sensible, well-balanced individual; the other to the fanatical or half-idiotic "subject."

Long teeth signify, *per se*, weakness and cowardice—because their possessor will lack the relative *width* indicative of strength, expansiveness, endurance, and so forth.

Broad teeth, on the other hand, which appear short, because lacking in relative length, if evenly-arranged, and placed close together, indicate a firm, stable, strong-minded nature.

The great general rule to remember of the teeth, as with all the other features, is—*Length* gives *intensity*, but *breadth* gives *permanence* (comprehensiveness and stability).

Small, but even and regular, teeth, provided they are well-formed, and of a good colour, denote a finely-constituted organisation, versatility, and a sociable disposition. Those who have them are, for the most part, possessed of a clear intelligence, although they are not on that account necessarily persons of *massive* or *brilliant* intellects.

Small, short, and square-shaped teeth, denote bodily vigour, virility, and a robust organism; these teeth, although seldom found in combination with intellectual endowments of a very high order, are, still, the accompaniments, as a rule, of solidity, force of character, toughness, and physical strength. Small and pointed teeth are suggestive of a cat-like, deceptive, faithless, and thoroughly unprincipled and untrustworthy nature. Persons who have teeth of this type are generally quite without any real "heart" or "soul," for they are seldom well disposed or above taking advantage of another, and are strongly in need of the qualities revealed by the wide and well-formed variety.

Long, narrow, and fragile teeth denote vanity; those who have them are usually empty-minded, ostentatious, and far too-overwhelmed with their self-conceit to trouble

about, or interest themselves in, philanthropic schemes. What may be termed "perfect" teeth, indicate a sensible, well-balanced, and intelligent individuality. Persons having such teeth will be "good-hearted," and are likely to possess a fair share of sound common-sense, as well as an evenly-adjusted organisation "all round." Teeth which are of a regular size, being, at the same time, somewhat large, even, and set very closely together, are the indications of an artistic temperament. Ill-arranged, straggling teeth, on the contrary, appertain to individuals in whom there is a general want of harmony.

Small, even teeth, which are widely separated from one another, denote inconsistency and treachery. People with this class of teeth are very undependable, and quite unworthy of having any confidence reposed in them. Very frequently, these teeth are of a brilliant, white appearance; they are common among coloured people, and belong to brunettes properly. According to the ancient physiognomists, short, small teeth indicate weakness of the bodily functions, and probable shortness of life; whilst long teeth, conversely, they held, show the likelihood of a lengthy existence. Having now considered the various forms which the teeth are capable of assuming, it is necessary, in the next place, that we should give some attention as to their setting in the gums, and thus note their relative positions.

Commencing with the normal type, we find that teeth which are strong, and set close together, having very little if any space between each other, show vitativeness and the probability of long life, as well as high spirits, and practicability of mind. Such teeth as these are seldom of a pure white. High, thin, scattered, and irregular teeth bespeak a weakly constitution, irregular action, and not much vitality or staying power. Persons who possess a

vigorous organism have, also, strong, well-arranged teeth —such being typical of physical, mental, and moral equilibrium, other things, of course, being equal. Uneven teeth, generally, indicate an uneven temper and an ill-balanced disposition. Teeth that are set close together, indicate a brisk, watchful, expert, and prompt nature. People who have them, provided they are in other respects favourably constituted, are alert, wide-awake, and ready to take action as opportunity offers.

Projecting teeth are significant of an aggressive, assertive, and sometimes, grasping nature—according to many authorities. They suggest either *latent* or *real* savagery, says a recent writer on physiognomy; and, when very protrusive, denote an abnormal development of the executive propensities. Persons having them are rapacious and well adapted to look after the interests of "No. 1." Teeth which are bent inwards, and are comparatively unremarkable, are said to denote modesty, shyness, and a retiring, humble nature. Teeth which *slope outwards* indicate insipidity. People whose teeth are set in this position are greatly wanting in "spirit," animation, or interest, and they are liable to be dull and without any life, wisdom, or sagacity.

When the teeth take an *inward slant*, it signifies recklessness; their possessors are apt to be heedless and inattentive to those who may think fit to admonish them, and they will be careless, neglectful, and undisciplined.

When the *under row* of teeth projects beyond the upper, it indicates a snarling, harsh, ill-tempered, "dog-in-the-manger" disposition.

Should the bottom range of teeth jut out *considerably*, it is indicative of strength of will, lack of scruple, and a very persistent, avaricious, ungovernable, more or less fierce, malignant, stupid, and violent character.

According to some writers, the protrusion of the teeth in the upper jaw indicates large destructiveness, force, and a revengeful nature; whereas, when those in the lower jaw advance beyond the upper row, it is said to denote a peaceable, mild, and harmless disposition. To the former is ascribed the love of animal food, and to the latter, the love of a vegetable diet. I do not, myself, consider that much reliance can be placed in these indications.

Teeth which are *bent inwardly* indicate a penurious disposition. Conversely, when the teeth *protrude towards the lips and cheeks*, it is held that they indicate generosity, and kindliness of disposition, as well as some degree of curiosity.

Teeth which are set in a vertical position, or those which take a slight inward slant, are significant of an even-tempered nature.

When the teeth take a horse-shoe curve from molar to molar, around the grinding and cutting surfaces, it is indicative of a fleshy, jolly individuality.

Teeth which are observed to be nearly in a straight line from cuspid to cuspid, and thence to the large molars, having the cuspidati prominent, indicate angularity of nature.

Teeth which describe an easy oval, between the round and angular, indicate a well-balanced organisation.

When the front teeth overlap each other, it signifies an acquisitive or miserly disposition.

Should the teeth be arranged in a square-shaped fashion, and thus be set in a rectangular manner in the mouth, it denotes conscientiousness, dependability, fidelity, orderly habits, persistence, morality, and a tendency towards hardness and severity.

Width of the circle in which the teeth grow indicates a relative degree of comprehensiveness of mind, and propor-

tionate breadth of intellect; consequently, when the circle described by the teeth is narrow and confined, it argues narrowness of mind, a weak moral nature, and a commonplace, self-sufficient character.

When the canine teeth stand out somewhat from the line of the others, it signifies the love of overcoming; people showing this development like to encounter difficulties and surmount obstacles.

Thin, weak, and irregular teeth, which are short and scanty, indicate weakness of both mind and body, although they are also very often the emblems of an honest, faithful personality.

When the two front teeth are larger than the rest of the same set, it was supposed, by the oriental physiognomists, to indicate misfortune in matters of affection.

The teeth in the lower jaw being irregular were said, by the old writers on physiognomy, to show a fierce and brutal nature.

Regarding the actual *shape* of the teeth, it may be said that the more they approach in form to those peculiar to the carnivorous animals, the greater will be their possessor's resemblance to those ferocious brutes in nature; whereas, the more the teeth resemble the pattern of those of the graminivorous animals, the more placid and less executive will be their owner's nature. For the most part, *broad* teeth go with strong vital powers and a relish for flesh diet; whilst *long* teeth, more often than not, accompany a fruit, vegetable, and grain-eating temperament.

Teeth which present a canine appearance, denote fierceness and depravity; they are known as the "morbid" variety. Enlargement of the canine teeth always shows destructive inclinations.

The *colour* of the teeth:—

White "pearly" teeth are peculiar to brunettes, as has been said; yellowish-white teeth are usually found associated with a blonde complexion.

White, clean, well-arranged teeth, which are visible as soon as the lips are parted, announce an honest, candid, faithful, and well-intentioned nature; sincerity and frankness are always revealed by such specimens of teeth.

Pure white teeth are very rarely seen in conjunction with a strong constitution; and decayed or "ridged" teeth always point to some constitutional defect.

Long teeth of a yellowish-white hue, which are set in pale-coloured gums, are the accompaniments of an envious disposition.

Yellowish teeth indicate far more endurance and vigour than the "pearly" white variety—which latter show a want of vitality, staying power, and energy. Natural teeth are not of a "pearly" white hue; they have a tinge of yellow in their composition. When we find that people have such teeth as the former, we may conclude that their physical constitution is not of the strongest, and that they have a strumous or lymphatic diathesis. Brittle teeth show a want of stamina. Long, narrow teeth, of a greenish hue, indicate indecision and inconsistency of behaviour.

There are a few general remarks which may be found of service to the would-be dentologist, concerning the manner of *holding the teeth.* When the upper and lower rows of teeth are habitually kept apart, and the mouth is held open, it indicates indecision, a lack of promptitude, and a credulous, inquisitive, loquacious nature. When the top and bottom rows of teeth are held tightly together, it then indicates self-reliance, decision, strength of will, and a somewhat opinionated, non-receptive, reserved disposition.

Rage is very generally expressed by the teeth being ground together; and when the lower jaw is very underhung, and the teeth in it drop forward and project, it signifies a malicious and spiteful nature.

It only remains for me now to add one word of advice and caution respecting the application of the foregoing rules. The student must be careful to *observe*, in the first place; and to be particularly cautious in passing his judgment on anybody's teeth, in the second.

Temperament must be taken into account, and the qualities shown will have to be blended and balanced together if a reliable diagnosis of character is desired.

With careful observation there is no reason why, in the early future, the present *art* of dentology should not be raised to the level of a *science*.

THE CHIN AND JAW

THE CHIN AND JAW.

The older writers appear to have thought the chin the physiognomical sign of the state of the subject's power of loving.

As there is a homogeneousness throughout the whole physiognomy, it is not surprising that the proportions and general configuration of the face and skull should correspond, as they do.

The projection of the occiput corresponds with that of the alveolar processes and teeth, and the breadth of the cerebellum corresponds to the width of the lowest part of the face, as far as the angle of the jawbone to the chin.

The anterior and lateral developments of the inferior maxillary- or jaw-bone—indicate, it is said, respectively, the *intensity* and *permanence* of the affections. The first of these may be termed the "position" of the chin.

The Chin—

Advancing—ideal love.

Flat—calm, practical affection.

Retreating—selfish attachment.

Phreno-physiognomists contend that this development indicates the degree of "amativeness"—which gives procreative power (both mental and physical), promulgating force, strength of desire, and so on, according to its size.

One usually finds such qualities as ambition, courage, bravery, pluck, benevolence, ardour, energy, strength of passion, and progressive tendencies, associated with a projecting chin; whereas, with the retreating variety the character will be weak, feeble, mean-spirited, often obsti-

nate, scheming, and seldom enterprising. The former may be said to be the *positive* type of chin; the latter, the *negative*. The flat chin, being a cross between the two, belongs to those who seldom rush to extremes; they are eminently cool, collected, and rarely permit their "heart" to rule the "head," *i.e.*, they, as a rule, do not see things other than as they are—they are self-centred and precise. The faculty of "engrossment"—which is a characteristic feature of the flat, perpendicular chin—is indicated in proportion to the downward length of the chin in the middle.

As regards the *breadth* of the chin—when it is broad at the middle part, below the two large molar teeth, it indicates, according to some, love of physical beauty. The legitimate function of this division of "amativeness" is to caress and fondle—to exchange thoughts and feelings with the opposite sex, and to admire the beloved object.

Dr. Redfield gives the chief "love" signs thus:—

The Chin—

"Pointed," or narrow-round—"congeniality"; ideal love.

"Indented," in the centre—"desire to be loved."

"Narrow-square" (dropping, as it were, from the lower jaw)—"desire to love"; hero-worship; doting fondness, but fickleness.

"Broad and square"—"violent love"; devotion; earnestness of attachment.

"Broad and round"—"ardent love"; love of contact, embracing, and fondling; love of children and animals.

Broad at the back, below the wisdom teeth—"faithful love"; constancy.

The more delicate and approaching the oval in shape the chin is, the more refined, fastidious, and intense the character; whilst the broader, thicker, and more massive the

feature, the coarser, and more violent and uncouth the disposition.

A very small chin, as a rule, goes with a timid, vacillating nature, whilst an angular one pertains to the firm, discreet, and penetrating.

Putting aside these theories, there can be no doubt but that the chin, according to the circumferential measurement of its *bony structure*, shows the degree of conscientiousness in the character. Hence, when the chin is wide, and forms a more or less rectangular appearance below the mouth, where it unites with the cheeks, the subject will be noted for honesty and straightforwardness of conduct. A very narrow chin that runs back vertically—*i.e.*, does not widen out below the angles of the lips—of course, indicates a want of integrity, moral principle, and sincerity.

The relative length of the limb of the lower jaw below the ear indicates the degree of firmness, resolution, and decision possessed by the subject. In order to indicate strength of purpose and powerful determination, the vertical extent of the jaw, before it turns at a more or less acute angle to form the chin, should be marked.

A persevering nature is always shown by a jaw which is deep, measured under the second large molar teeth; whereas a shifting and changeable turn of mind is ever suggested by a chin which recedes or is short.

A contrary nature is shown by a lower jawbone which is very wide at its angles.

A full, wide, curving lower jaw, which is broad under the small molar teeth, and then tapers somewhat up at the chin, indicates dramatic talent.

A soft, fat, "double" or "triple" chin indicates a *bon-vivant*—the epicure, and one who loves pleasure or ease, if not both.

As may be gleaned from my remarks on the rationale of the location of the faculties in the physiognomy, I do not look upon the chin as a primary sign for the state of the affections. Such must be manifested by means of the glands, ganglia, and muscles—not by the *osseous* development. No kind of *emotion* is expressed by the latter—it is hard, inflexible, and adapted to indicate the stable, enduring, and sterner traits.

It must be borne in mind, however, that I do not refer the sentiment of love to either the muscles or the glands. They are but as the *tools* with which the feelings work when they are manifested.

To show that they are not the *cause* of the affections, it may be noticed that a dead body does not lose, upon the withdrawal of the ego, the glands *or* muscles—though they decay in process of time after the subject's decease.

THE EARS

THE EARS.

The ears vary to no inconsiderable extent, both as regards size and shape, even on the same individual. Some ears are wonderfully large; others small and circular, like those of mice; some, again, are mis-shapen, flabby-looking, flappy, elephantine, and ungainly in appearance; others, so finely-moulded, delicately-convoluted, and tinted, as to resemble sea-shells.

The ear consists, not merely of two exterior "lobes," but also of an interior orifice.

The old authors do not appear to have attached much importance to the ear as an index to character; at least, in none of the older works in my possession do I find anything scarcely worth transcribing respecting the feature.

In Saunders' work (to which I have had occasion to refer more than once) the author says: "The ears are the organs and instruments of hearing, composed of a skin, little flesh, gristle, veins, arteries, and nerves, folded together without any inconvenience, because they submit to anything that is laid upon them, which had been incommodious, if they had been of no use."

Great and big ears, he tells us, signify a simple man, "as having somewhat of the nature of the ass"; the person is of no understanding, slothful, and hath an ill memory.

Little ears, he continues, denote a good understanding, but they must not be those ears which, being little, are withal deformed; for such ears signify nothing but mischief and malice.

But those who have them well proportioned, says the same writer, which is a semicircular form, and in figure of a mean greatness, and the crests and lines covered in the middle, somewhat flat towards the centre, and standing seemly to the head, are persons of good understanding, wise, discreet, honest, shame-faced, and courageous.

Lastly, he finishes up by stating that those who have them somewhat long, are bold, impudent, unlearned, gluttons—"and that is all that may be discovered by the ears."

So much for the opinion of the writer of the seventeenth century; we, of to-day, think otherwise.

We may divide the ear, by two imaginary lines, into three divisions:—*(a)* that embracing the lobe, indicating the *vegetative* or *vital* powers; *(b)* that comprising the concha, "bell," or middle portion, denoting, according to its width, the *thoracic* development or *organic, constitutional* vigour; and *(c)* that which takes in the helix, or rounded top of the organ, showing *muscular* or *mental* power.

The general outline of the ear, generally speaking, corresponds with that of the head with which it is observed in conjunction. Therefore, when the skull presents any fulness at the top or back, so will the ear indicate, by its like developments, such traits as veneration, firmness, self-esteem, concentration, parental love, etc.

Just behind the ears lie the phrenological organs of destructiveness, combativeness, and vitativeness—and, in a great measure, these features indicate their developments—principally according to their setting.

The Ears set—

Well back on the head at a decided angle—midway between the corners of the eyes and the back of the cranium

—or two-thirds of the brain in front of them—acumen; large intellectual endowments.

High on the head, with the orifice of the ear on a line with the eye—small executiveness.

Low, with the orifice on a line with the nostrils and the top only on a level with the eye—brute force; destructive energy.

Standing out from the head, more or less—love of life.

When the ears are excessively prominent and stand forward very much from the head, they indicate promptitude rather than power, and cowardice rather than courage—frequently cruelty and despotism, rapacity and brutality. If they lie close to the head their possessors will be shy, reticent, retiring—wanting in push, in fact. If sunken or "pitted," they will not indicate much hold upon life. Long ears, or those which are placed in a very slanting position upon the head, have been said to indicate timidity. Although I do not think they are *the sign* for the trait, still they may be accepted as one indication of it—because the length of the feature, and the distance at which it is set back from the face, will average the *length* of the *nose*—which is the proper facial index of the faculty of caution.

When the ears are set in an upright direction, they are said, by some writers, to indicate bravery and courage—or selfishness, resolution, and hastiness of temper; but if they are placed so high upon the head that they rise above the eye, they are held to denote a *revengeful*, passionate temper—or even murderous tendencies. This is a direct contradiction of what has been previously stated, viz., that a low-set ear gives that indication. Still, all *excessive developments*, no matter in what direction, are bad. Hence it follows and stands to reason that the perfect ear is not

only oval in shape, but also situated just on the right spot, in order to indicate a well-ordered, deliberate, docile character.

Long lobes to the ears signify a proportionate development of the faculty of vitativeness; if they are "pendulous" (lugs), musical abilities, firmness, courage, and all-round intelligence may be predicated (if the helix—the outer fold, or ridge, of the ear, composed of thin cartilage and integument—be wide)—but if straight (especially when the helix is thin), they indicate irritability and obstinacy.

When the uppermost section of the ear is large and highly arched or pointed, besides being well set forward, it indicates an heroic, enterprising, ambitious, aspiring, lofty, and combative nature.

Thin, angularly-formed ears show bad temper and cruelty; but those which are perfectly developed, the curves of the concha being symmetrical and well rounded, signify gentleness and harmony. Flabby, irregular-looking ears indicate cowardice, a bullying nature, irregularity, and mental eccentricity. Such exemplify the law of "imperfect curvation" (which see).

Although, personally, I have very little faith as to the external ears being a guide to the subject's "ear for music"—since I do not hold that the gift merely depends upon the ability to appreciate ordinary tones alone—the following are the chief signs of so-called "musical capacity," as revealed by this feature:—Perfection of form; delicacy of construction; roundness of shape; the "bell" exhibiting ample lateral, vertical, and perpendicular measurements; the "rim" of the ear continuous; and, lastly, a pinkish tinge suffusing the whole organ.

Long ears indicate tenacity of purpose and prudence; large ones, "sublimity" and generosity, also plodding power—if disproportionately large, over-carefulness.

Small ears denote (or are said by some to denote) close-fistedness, attention to small matters, love of finish, and determination—if of a pink hue, an unreasonable or obstinate character.

Round, short ears, with ill-shaped curves that are badly developed, show a poor intelligence. When the outer border, "rim," or helix is but slightly turned over, it signifies a high degree of intelligence, prudence, and unselfishness.

The ear is of considerable value as an exponent of pathognomic disturbance. For example: flat, rimless ears are said to show the gouty subject, and ears which present a crumpled up appearance, it has been noticed, indicate that the blood is in a poor state.

THE CHEEKBONES AND CHEEKS

THE CHEEKBONES AND CHEEKS.

The cheekbones, though not so important as the rest of the features in the human physiognomy, have been said to indicate several characteristics.

"High" cheekbones have been said to indicate, variously, intensity, penuriousness, duplicity, love of domination, "clannishness," egoism, and mental energy; but that *all* these qualities will be found combined in any given case is extremely improbable, from my own experience, at least, I may say; although no one sign must be accepted *absolutely*, at any time.

But to make our study of the cheekbones really profitable, we require some rather more definite rules than those which have been given above. Dr. Redfield meets this want; and is responsible for the following:—

The Malar Bone—

Prominent under the outer angle of the eye—protection (defence).

Prominent outwardly, projecting laterally higher up—hurling (defiance).

Elevated at the zygomatic arch (giving width of that portion of the cheekbone situated posteriorly from the outer angle of the eye)—medicine (curative power; natural healing power).

Broad and full at the orbitar process (at the outer angle of the eye)—dancing skill.

Prominent under the centre of the eye (anteriorly from the sign for "protection")—watchfulness.

Projecting downward at the angle of the cheekbone (under the sign of "protection")—love of rest.

Full, or projecting downward just back of this (under the sign for "hurling")—repose.

The size and toughness or hardness of the muscle which may be felt just outside of the orbital bone, and above the zygomatic arch indicates the love of sleep.

To the fleshy covering of the cheeks, which will be oblong, round, or pyriform, or an admixture of these configurations, according to the temperamental conditions described elsewhere in this work, I have already alluded, in the section on health; closely connected with the constitution, however, are certain faculties, and these I propose to touch upon now.

Full cheeks bespeak strong social instincts and good nature, also contentment, and hopefulness; the several indications of which, however, will depend upon the manner in which the cheeks are developed.

The Cheeks—

Full in their upper portion, at the sides—friendship.

Full below the cheekbones—hospitality.

Full (round and puffy) about an inch *upwards* and *outwards* of the corners of the mouth—bibativeness.

Full and wide opposite the molar teeth, just in front of the ear, (when large causing a fulness of the soft tissue and parotid gland, and the ear to be buried in the head)—alimentiveness.

A fulness of flesh below the cheeks, under the chin, indicates economy—a saving, judicious, careful nature.

The above are the chief traits indicated by the cheeks, which really point out the *nutritive factor* in the individual's composition, more than anything else; although

they show, in some measure, the development of the faculties which are found to be dependent thereon.

The late Professor L. N. Fowler, in a small pamphlet of his upon the face, says: "There is the rosy cheek, hectic cheek, dyspeptic cheek, healthy cheek, pale cheek, thin cheek, full cheek, cheeky cheek. A round full cheek, in harmony with the rest of the face and head indicates balance of power, general harmony, and consistency."

If the cheeks are so extensive as to be entirely out of proportion to the rest of the features, and if the nose appears imbedded in them, there will be, says Dr. Coates, more demonstration than actual strength of character; and childish fussiness, than true will-power.

THE NECK

THE NECK.

The neck, besides indicating several definite characteristics, is one of the most important guides to the prevailing temperamental system of the subject.

The Neck—

Long and thin—mental.

Medium, thick, and dark—motive.

Short, full, fat, or bloaty—vital.

The old writers assigned the following qualities to the types of neck that are subjoined:—

The Neck—

Long—a silly, simple nature; frankness; timidity; gluttony; drunkenness.

Small and short—wisdom; secrecy; constancy; discretion; choleric temper; ingenuity.

Sinewy—quarrelsomeness; proneness to anger; a nature inclined to folly.

Fat and fleshy—pride; hot temper.

Small—weakness; effeminate character.

Bowed, inclined forward—malice; folly.

Straight, perpendicular—temerity and folly.

Inclined to the right—prudence and curiosity of studies.

Inclined to the left—vice and immodesty.

Veins of the neck full, well charged with blood—"divers passions."

The foregoing, which have been compiled from a very old work, may be compared, with advantage, with the "readings" now in vogue. It should, first of all, be said that the *form* of the neck rarely varies in any considerable

degree; it being, as a rule, *cylindrical.* As most of my readers will know, the throat is composed, mainly, of muscles and cords; hence, it indicates, according to its circumference, the degree of masculine energy and physical power of its possessor. The diameter of the neck, when viewed full face, corresponds with the degree of combativeness. An enlargement of the neck at the sides always shows resistance.

A large neck indicates destructiveness, physical courage, aggressiveness, and acquisitiveness; if short also, force of passion, strength, and impulse.

The fulness of the posterior part of the neck where it and the cerebellum adjoin, indicates self-will and volition. A short neck, round in shape, indicates sagacity, prudence, shrewdness, watchfulness, and concentrative power—a "plodder," perhaps, but one who ponders and acts wisely as a rule.

In spite of these estimable qualifications, however, the short neck also indicates a brusque, abrupt manner, and gaucherie.

The length of the trachea, or wind-pipe, together with the larynx, (which, when large, lends convexity to the fore part of the throat), indicates independence, and the love of freedom and liberty.

As a rule, a long neck denotes an alert, prompt, zealous, enthusiastic, ambitious, impressionable, speculative nature, and one very liable to go to extremes in its ideas; if thin in addition, such a neck shows affability of demeanour, politeness of manner, and courtesy of behaviour—as well as delicacy, weakness, consumptive tendencies, or dyspepsia.

A thin, weak, scooped-out neck, which resembles that of a swan, nearly always denotes poor digestive organs, a

sluggish liver, and a proportionate want of vital stamina.

A pliant, long, somewhat slim, curved, and well-proportioned neck, the structural form of which is harmonious, signifies, almost invariably, ease and elegance of motion and attitude, grace of manner, and condescension.

As regards the Position of the Neck—

Inclined forward—attention; earnestness; thought; impulse.

Held back—self-esteem; pride; defiance; confidence; apathy.

Turned to one side—approbativeness; affectation; vanity.

Bent forward—humility.

Drooping—despondency.

Bent excessively forward—cunning and meanness.

Stiff and straight—pride and opinionativeness.

A non-flexible neck accompanies the stubborn, obstinate character.

Flabbiness, or looseness of the skin below the jaws, round the windpipe, indicates subserviency.

People who are the reverse of submissive exhibit clear-cut, sharply-defined outlines of the chin and jawbone.

A very fleshy, big neck indicates a materialistic nature.

THE LINES AND WRINKLES OF THE FACE

THE LINES AND WRINKLES OF THE FACE.

The human face acquires in process of time, principally from the play of the various muscles, which are acted upon by the nerves, numerous creases or furrows upon the skin, which we term either *lines* or *wrinkles*. Those which are created by the faculty of mirthfulness—mostly from the angles of the eyes and mouth—exhibit an upward tendency; and, on the contrary, those which are produced by melancholy and despondency, have a downward inclination. It has most truly been said that there is nothing more indicative of character than lines, unless it be the absence of them.

The great difference between the *lines* and *wrinkles* of the face is, that the former are present either at the subject's birth, or very soon after, whereas the latter are not, as a rule, developed until later in life.

As a rule, *wrinkles* are first observed at the corners of the eyes outwardly, and from the nostril to the angles of the lips; whilst the places on which the *lines* are observed are from the nostrils, in a downward direction, to the vicinity of the corners of the mouth; upon the centre of the upper lip, *i.e.*, from the point of junction of the white portion of that feature with the nose to the opening of the mouth, and upon the centre of the lower lip.

Dimples are a variety of lines, properly speaking, and are due to softness of tissue. They are formed by the muscles acting on the soft adipose deposit, and are to be observed, principally, in infancy and youth; although many comparatively elderly people possess them.

Those who have made a special study of the markings of the skin have been styled, very appropriately, "dermatologists"; but he who studies human nature should be satisfied if he be called "a physiognomist."

The ancients held some most curious and abstruse notions with regard to the furrows and creases of the face; and, although it would be impossible to give anything approaching a detailed explanation of their theories here—since this work does not treat of astrology—in order that the old, as well as the new, ideas pertaining to the subject of physiognomy be included, I feel in duty bound to let the reader have some knowledge of the old-world interpretations of the furrows and wrinkles of the countenance. The ancients located the seven (then known) planets as follows, on the forehead:—Saturn (at the summit, next the hair), Jupiter (below Saturn), Mars (under Jupiter), the Sun (beneath Mars, over the right eye), the Moon (over the left eye, in a corresponding position), Venus (at the root of the nose, between the eyebrows), and Mercury (upon the nose). Over the lineaments of the face, in these several positions, the planets were then supposed to rule.

The characteristics which were said to be indicated by these, so-called, "planetary lines" were:—

The Line of—

Saturn—clearly traced and straight—wisdom and prudence; curved or broken—discontent, avarice, anxiety.

Jupiter—even and clearly delineated—sense of honour and justice; intermittent or obliquely curved—sensuality.

Mars—unbroken throughout—bravery, ambition, love of warlike pursuits; broken up, in its course—quarrelsomeness and contention.

The Sun—well-shaped and extending nearly to the centre of the forehead—judgment, aspiration, and success; broken up or oblique in form—egoism and love of money.

The Moon—perfect and clearly defined—imagination, love of roving; incomplete or curved—caprice and insincerity.

Venus—well traced, delicately marked, and straight—tenderness and success in *affairs of the heart;* split up and twisted—non-success in love matters, etc.

Mercury—three lines on the bridge of the nose—wit; more than that number—loquacity, and deception.

According as the planets ruling them were well dignified or the reverse.

But the old writers went further than merely asserting the above. They considered that a record of the subject's fate, fortune, and destiny were engraven, by means of the planets, in these lines. Hence, we read such as the following in their works:—"The lines of Saturn and Mars broken and discontinued, signify hurt, and damage by falls. A wart in the line of Mars, denotes a cruel person. A circle on the line of Jupiter, predicts loss of riches. The line of Mars longer than the other, the party is much prone to anger"—and so forth.

Richard Saunders (who has been quoted earlier in this work) wisely remarks:—"It is a common reception, that right and straight lines have the signification of good conditions; crooked lines the contrary, as denoting crafty, dissembling persons; that this is a truth no one need doubt thereof; but from whence the cause is, I know not, unless from the sympathy and consent of all things, which by a certain similitude and affinity, correspond amongst themselves, or disagree through an antipathious dissimilitude."

Could he have better expressed himself? [See, also, *Form* in section on *Temperament.*]

Into the mediæval interpretations of the lines I do not propose entering more fully; as, however correct they may have proved to have been at the age and period to which they properly belong, to us (to the writer, at any rate), they appear to be, for the most part, utterly incomprehensible, and to savour of the "mystic"—if not of the "occult."

Nowadays, most writers content themselves by attributing the lines and wrinkles to the conscious or unconscious action of the mind—to the natural uplifting and lowering of the skin of the forehead, and to the contraction of the muscles generally. Thus, those wrinkles which appear upon the forehead, are said to mark the active exercise of such mental faculties as human nature, benevolence, comparison, causality, and eventuality; such as are to be observed round and about the eyes and brows, denote, more particularly, the state of the moral qualifications (for it is in these regions of the face that the moral sentiments are principally discerned by the physiognomist); those lines and wrinkles that are to be seen upon, and at either side of the nose, chiefly relate to the executive powers; while, such as are developed upon the cheeks, lips, and chin, point out, generally speaking, the state of the social and domestic nature.

It will be well if the wrinkles on the forehead are noticed first. It should be noticed, by the bye, that when the lines above the left eyebrow are more arched and marked than those which are situated over the right, it proves that the right hemisphere of the brain is more active than the left. The converse, of course, holds good.

Wrinkles upon the Forehead that are—

Horizontal in form and situated at the summit of the brow—wisdom; judgment; rationality.

Level, fine, and clearly defined—intellectuality; lucidity of mind; vigorous mental powers.

Fine, clearly-traced, and parallel, across the upper part—clearness of thought; an active intelligence.

Regularly-defined, and running in a serpentine fashion from one side to the other—hopefulness and enthusiasm.

Situated in the lower portion, in the centre, and running from about the middle of either eyebrow—kindness; active benevolence.

Regularly-marked, descending to an acute point in the centre—genius, or eccentricity.

Straight, deep, and long, and which are set in the middle of the brow—gloom.

Deep and long, but undulating in shape—earnestness and seriousness.

Vertical and horizontal, just above the root of the nose—continuity.

N.B.—These wrinkles often appear early in those who are much inclined to indulge in profound study and concentrate the intellectual faculties for any length of time. A perfectly wrinkleless space between the brows indicates confusion of intellect, and a want of connectedness of ideas and application.

Perpendicular and situated between the eyebrows, above the nose, where it unites with the forehead:—

One—honesty; attention to minutiæ; individuality.

Two—justice; love of fairness.

Three or more—conscientiousness.

Diligent, careful, painstaking natures, who observe closely, have wrinkles of this kind.

Rosa Baughan says, in "The Influence of the Stars": "These perpendicular wrinkles on the forehead are, however, often the traces of habitual indulgence in anger; therefore, to be sure of the indication, we should have to consider the temperament."

The Perpendicular Wrinkles—

When seen in those of the choleric and sanguine temperament—the effects of anger.

When seen in those of the lymphatic, phlegmatic, or melancholic temperament—the effects of thought.

When seen in those of the bilious and nervous temperament—the effects of thought and anger.

Miss Baughan continues: "Apart from the deductions to be made from the observations of the temperament, there is another indication which sometimes serves to distinguish the perpendicular lines of anger and thought."

The following are the rules she gives:—

Lines between the Eyes—

Of unequal lengths, long, of moderate depth—concentrated attention; deep thought.

Of equal height, short, and deep—perpetually recurrent fits of anger.

"We sometimes see only *one* of these perpendicular lines between the eyes," adds the same writer, "in which case there is no longer any doubt as to its indication being that of a habit of thought rather than of anger; and this *one* line shows also originality."

Professor Willis, an American writer, remarks that the one deep line visible between the eyebrows, extending upward from the root of the nose, he does not consider to be a good sign, nor indicative of the thinker.

I believe that the *one upright line*, (for such it actually is), when seen, is not formed, as are the others of this cate-

gory, by the contraction of the muscles. It appears to me, to be *developed naturally*, as it were.

Dr. Simms says: "Vertical wrinkles in the forehead above the nose, and no oblique curved wrinkles starting near the top of the nose, or in the above wrinkles and curving outwards and upwards over each eye, with full round cheeks indicate that you may feel assured that such individuals are inclined to have a home, with the desire to remain in it, if possible."

He, further, observes that locative habits have their origin in the protracted continuance of a settled and uneventful life, and that when consecutiveness (or concentrativeness) is large it renders the possessor averse from change of any kind, this form being always marked by muscular development and vertical wrinkles above the nose. The phrenologians, Spurzheim and Combe, differed as to the precise analysis of *continuity* (physiognomically indicated by horizontal and perpendicular wrinkles above the nose, at its root)—the former having located *love of home* in the corresponding phrenological centre, while the latter substituted for it *concentrativeness*.

This fact is interesting, inasmuch as the relative positions of the facial and cranial signs are thus shown to be practically identical. [See section on the *Nose*.]

Perpendicular, deep indentings, in the bones of the forehead between the eyebrows, Lavater says he met with only in superior men—those of sound understanding, and free and noble minds, (unless, of course, there were some positively contradictory features).

Distinct, curved wrinkles, which start half way over the eyebrows at the root of the nose, where it joins the forehead, arching outwards, and extending down over the inner

line of the eyebrows, indicate an imperious nature, and a positive, precise, exigent character.

Short wrinkles in between the two eyebrows, that tend to bend outwards, are the sign of the love of acquiring knowledge as well as the capacity for remembering what is learned.

A fulness of muscle at either side of the root of the nose, which causes two corresponding grooves at the termination of the inner extremity of the eyebrows signifies large weight.

When the muscles at the inner corners of the eyes have a wrinkled appearance, it indicates sensuality.

"Crow's feet," the wrinkles which appear at the angles of the eyes, and radiate therefrom, are the result of age, principally.

Wrinkles in the Forehead, that are—

Confused, irregular, and deeply-marked—wilfulness; a headstrong, harsh, disagreeable character.

Irregular, and take no definite form—puzzle-headedness.

Curved, and which arch from side to side—a want of abstraction; a visionary, unpractical nature.

Oblique, and which appear more or less parallel—suspicion; a want of intelligence.

Strongly-marked, confused, and oblique in form—distrust and ostentation.

Deeply indented and sink deeply downwards—weakness of mind, if not imbecility; avarice; a hard, unsympathetic nature.

Deep and irregular—an uncultivated, ill-educated mind; obtuseness of intellect; confusion of brain.

Deeply furrowed, and angular—mental worry; an exacting disposition; an irritable state of mind.

Semi-circular in shape, and which cross over the lower region of the brow, intersecting one another—anxiety; solicitude; (when seen in those of tender years), prolonged and intense physical or moral suffering.

Transverse (when found in children)—consumptive or ricketry diathesis; sometimes, idiocy.

A smooth, lineless forehead, in an adult, more particularly, indicates the love of ease, and the want of positiveness of ideas, as well as an absence of sensibility, imagination, and elevation of character.

A deep depression, or dimple—or a short but broad wrinkle, or indentation—at the corners of the eyes, indicates a healthy, warm-hearted nature, endowed with an immense fund of life-force, which facilitates rapid recovery.

Wrinkles which—

Take the form of folds, and surround the eyes—truth; the love of frankness and candour.

Take the form of folds in the upper eyelids—the love of accuracy—especially as regards historical events and facts.

Run in an upward direction from the outer corners of the eyes and brow—probity; personal truthfulness and sincerity.

Run in a downward and outward direction, from the outer angles of the eyes—mirthfulness; capacity for enjoyment.

Are observed under the eye—mathematical accuracy.

Are delicate and fine, that appear upon the eyelids (palpebral)—libertinism.

Describe a segment of a circle below the eyes—avarice.

Are accompanied by a fulness of skin under the eyes—expression and enthusiasm.

The wrinkle formed by the skin of the upper eyelid turning over the lower at its outer angle is important: when—

Drawn upwards—wit and mirthfulness.

Forming a sharp or acute angle and drawn downwards —tact; wisdom; shrewdness; acuteness; management; artistic taste; delicacy of perception: *(in excess)*—subtlety and craft: *(over developed)*—stupidity, or singularity of conduct and behaviour.

Lavater says: "Eyes with long, sharp, and particularly if with horizontal, corners—that is to say, such as do not turn downwards—with thick-skinned eyelids, which appear to partially cover the pupil, indicate a sanguine temperament and genius."

I believe that this development, generally speaking, accompanies a large degree of *hopefulness*, and usually marked abilities in some one, or more, directions.

Eyes which disclose no wrinkles whatever, or a great number of very small, long ones, when seen under the effects of mirth or passion, indicate a petty, feeble, mean-spirited, or even utterly imbecile nature.

A fulness—not *bagginess*—beneath the eyes, which causes a semi-circular crease to be formed from their inner corner outwardly shows power of language; fluency of speech.

Wrinkles upon the nose which—

Take the form of incisions, and appear on both sides, being always visible—sarcasm; passion; malevolence; incivility; knavery.

Take the form of two well-defined marks on either side—contempt; a satirical nature; irony.

Noses which easily and continually turn up, in wrinkles, are seldom found in truly good characters; while those

which will scarcely wrinkle, even with an effort, are rarely to be found in consummately wicked persons.

The naso-labial wrinkle, I believe, indicates, primarily, the action of *destructiveness*, or *force*—although it is, doubtless, formed, to some extent, by curling the upper lip. [For further remarks in connection therewith, see section on the *Nose*.]

The height of the upward curvature of the wing of the nose—which, in its outline, always describes an indentation or groove of greater or less depth—indicates, according to Dr. Redfield, the faculty for reasoning *à priori* [*i.e.*, from cause to effect]; a more depressed and forward-projecting curve, according to the same writer, is the sign of the faculty of reasoning *à posteriori* [*i.e.*, from effect—or appearances—to cause.]

N.B.—Not infrequently these two signs are seen combined.

As a rule, I believe, the greater the depth of this groove, the more developed the mind of the individual. It is probable, too, that when it is more or less *absent*, the appetite will be proportionally strong. [See section on *Nose*.]

Lines or Wrinkles in the Cheeks—

Which are deeply furrowed and long—asperity of character; asceticism.

Just backwards of the angles of the lips (caused by their being held in)—precision.

Which run from the nose, and then pass in an outward direction—capacity for enjoyment; love of pleasure, and satisfaction; (lung power); clearness.

Which take a curved form, and run round the corners of the mouth—while those corners are indented or depressed—a prosperous character—one which has the power of attaining the object aimed at.

Which are vertical and set backwardly of the corners of the mouth—hospitality; joviality.

Which are curved, from the nostrils to the outer extremities of the upper lip—love of distinction, power, and social ambition.

Approbativeness—the love of admiration—is indicated by the muscle which elevates, not only the upper lip, but, also, the cheeks, causing a fulness of flesh below the eyes, and, as well, either perpendicular, cleft-lines, or dimples, on the cheeks, backwardly from the corners of the mouth.

The Geno-Mental Wrinkle.—A line from the side of the nose, which becomes more noticeable in middle life or towards old age, and that runs with a slight curve in a downward direction, at a great distance from the ends of the mouth, to the chin, shows a melancholic and solicitous nature.

The trait or lineament extending from the sides of the nostrils towards the corners of the mouth is highly significant; it being, according to its direction, depth, etc., indicative of many characteristics.

On its obliquity and proximity to, or distance from, the mouth, depends the evidence of the whole character.

When it is curved, without undulation, or gradation, it indicates a certain degree of stupidity. It will also show this when its extremity *joins*, without an interval, the ends of the lips; or when it is *at a great distance* from their corners.

The long muscle which draws the mouth upwards, causing a furrow to be formed from the termination or angles of the lips to the arch of the cheekbone, indicates complacency.

When well developed, the faculty of friendship, (which is indicated by the round muscle which surrounds the

mouth and draws the lips somewhat together), produces either *slightly converging* or *vertical* wrinkles in the red coloured part of the lips which sometimes extend slightly into the white portion thereof. The more the wrinkles *converge*, the stronger will be the faculty.

Athwart wrinkles upon the red part of the upper lip, Mrs. Stanton attributes to the action of amativeness (which see).

The vertical furrow, groove, or channelled line on the white part of the upper lip, extending from the nose to the opening of the mouth, indicates either *fanaticism*, *shyness*, or *modesty*—one phase of veneration.

Wrinkles upon the upper lip generally denote a reticent, artful disposition.

The lower lip being hollowed out through the centre, indicates a jocose, whimsical, fanciful nature.

Dimples at the corners of the mouth, or indentions under the lower lip, each side of the centre, indicate the love of animals and children; also, a jocular nature.

When the mouth is continued in a kind of groove which descends on either side, it signifies a surly, grumpy, discontented nature.

A cleft in the point of the nose, indicates a natural critic.

A circularly-shaped line upon, or around, the chin is said to show a tendency to inebriety. Intemperate persons will be found to exhibit the puffy "bibative" cheek—steady, sober individuals showing themselves to be such by this part of the face being drawn back by the action of the muscles.

A very deep line, formed by the middle of the chin receding, and the centre of the lowest part of the jaw jutting out, is said to indicate violent, passionate love,

demonstrativeness, and promulgating force. Rather do I, myself, consider it to be significant of domestic or family affection. The *muscles* account for it.

Perpendicular or curved wrinkles below the mouth show a love of truth and honesty of motive, as well as a strong aversion from all that is the reverse.

Perpendicular wrinkles on the lower lip often indicate a covetous, mean nature.

A depression, of greater or less depth, below the lower lip, which gives the chin a rounded appearance by the long portion thereof bowing outwards, indicates, according to one or two writers, originality of mind. This indentation is said to denote generosity also.

Lavater says: "That chin decisively indicates good sense which is somewhat incurved, or indented, in the middle, of which the under part somewhat projects, which is marked with various gradations, incurvations, and lines, and below sinks in somewhat in the middle."

Sharp indentings in the middle of the chin denote judgment, and a sensible, cool-headed nature.

Wrinkles about the chin are said to show a slovenly, untidy, negligent nature.

A depression, or dimple, in the centre of the chin denotes the love of admiration, and susceptibility to the influence of, and interest in, the opposite sex; also, benevolence and love of beauty.

The subcutaneous tissue over the cheekbones, and under the jaws of the cleric's face, gets, very frequently, a large supply of nourishment, which leaves distinctive marks. A single, long-curved wrinkle is often to be observed, also, commencing in the lower part of the cheeks and running under the chin—to it Mrs. Stanton gives the name of the "talker's wrinkle," because, she says, it is found in those

who talk much and use their voices—professionally or otherwise. It is not the *exclusive* property of clergymen, however, for many doctors, orators, and legal luminaries—besides "gossips"—have it.

Wrinkles upon the Neck—

Perpendicular or horizontal (or nearly so) as regards form, on both sides below the ears—submission.

Round and at the back, and formed by the fleshy integument over-lapping and falling in rolls or folds—perfect nutrition; gluttonous tendencies.

Deep wrinkles generally indicate deep-thinking persons—shallow people commonly having blank foreheads, and those who have passionless, unimpressionable natures exhibiting few, if any, wrinkles. Smooth faces show a plausible, scheming, and, often, thoroughly immoral, unprincipled nature. Their possessors are habitually lazy, and fond of enjoyment and comfort. Fine wrinkles, running in all directions over the face, show a fretful, anxious nature—when very deep, however, they indicate miserly habits—a life that has been devoted to the acquisition of petty earthly goods. Wrinkles that appear in old age, reticulated and perplexed over the entire face, indicate physical and nervous exhaustion and senility.

It is not necessary to add, I think, after what has been said, that the wrinkles take their forms according to the nature of the underlying bones and muscles—for it has already been made clear that *straightness* throughout this system indicates the square, honest type of character; and that, on the contrary, *obliquity* denotes the crooked, irregular class of subjects. Curved wrinkles pertain to muscular subjects; when irregularly-developed, such would indicate sophistry and instability.

Long wrinkles show a "farther-seeing," "longer-headed" subject than short ones.

In support of the theory of the ancient writers, Professor Willis says: "There are several kinds of wrinkles in the face, differing in depth, length, and the direction in which they run; they are worthy of study, as they relate largely, as I think wrinkles in the hand do also, to the past life of the person, as well as present indications."

I only regret that space forbids our entering upon a description of the lines of the hand—as, whatever those who are ignorant of palmistry may say, there is no doubt whatever but that the hand, as well as the face, indicates by its markings the character together with the life of the subject.

In bringing this section to a close, I have but few suggestions to offer.

Probably the ancients were not far wrong when they considered the lines and wrinkles of the countenance to indicate one's life; because their notions seem unlikely, is no proof that such was not the case—while, so far as they go, there is no doubt but that the ideas of the moderns are correct. It should be observed that, in advanced life, many of the wrinkles are occasioned by a general wasting away of the flesh, so that, if the subject be elderly, unless he or she be well preserved, too much attention should not be paid to this side of physiognomy in the hope of gathering much concerning the character from it.

In old age a quantity of small wrinkles, with very close meshes, mostly envelopes the skin of the face, so to speak, and such indicate decrepitness more than anything else. One other point must not be over-looked: any disease which affects the nervous system—St. Vitus's dance,

paralysis, and palsy, for example—completely destroys all physiognomical judgment, in reading character. In such a case, it must be remembered, neither the nerves nor their action upon the muscles are controlled by the subject's mental power.

It must be noted, also, that some wrinkles—such as those which are seen on the root and sides of the nose, and running down the cheeks and behind the ears, near the nape of the neck—arise either from exposure to the fierceness of the elements, or from the effects of the sun, or else indicate that age is advancing and telling upon the system.

A FEW WORDS ON CHARACTER-DELINEATING

A FEW WORDS ON CHARACTER-DELINEATING.

To offer many hard and fast rules as to the method by which to proceed to read character, would be worse than useless, for every individual face requires special treatment; but a few suggestions may be welcome to the student.

Having mastered the subject—and, after careful research and investigation of the laws which govern the features, according to the rules herein detailed, nature's book is the best manual—the learner should, first of all, when attempting to apply his knowledge, request that his "subject" be seated before him in a good light—or else, if about to analyse character from a portrait, must see that such be recent, presents sharp, clear outlines, and that information respecting the colour of the skin, eyes, hair, and eyebrows, and the textural indications, etc., be supplied to him.

Then, supposing that all these conditions be complied with, I should put such questions as—"Is the present colour of the hair *natural*, or is it dyed?"—"Are the teeth real, or false?"—and, if any malformations or deformities were apparent, either as regards the features or limbs, I should ask whether they were due to accident, or if they were congenital.

If a moustache or beard be worn, and hence the contours of the cheeks, chin, and lips would be, to a great extent, concealed, a photograph taken at a former period, previous to such appendages being grown, might be requested.

After this, regard the subject's general development, mental and physical; his or her organic quality—not omitting to take into consideration the all-important conditions of *size, form,* and *proportion,* bearing in mind, at the same time, their significance—health, and temperament.

In the next place, the relative proportions of the cranium must be estimated—recollecting that by observing the contour of the cranium from the opening of the ear, to (1) the outer corner of the eye, (2) the apex, or crown of the head, and (3) the back-head, one can estimate the relative strength of the *intellectual, moral,* and *animal* qualifications.

In referring to the eyes, care must be taken to ascertain whether the pupils have been dilated by belladonna or other artificial means; and also to note particularly the shape of the nose—inquiring if it be of normal growth or not.

There is no particular method after this by which to proceed; but it must be remembered that the large features govern the smaller ones; and it is in balancing the extent of the faculties that the skill of the delineator is called into play.

Says Schopenhauer: "The face of a man expresses exactly what he is, and if he deceives us it is not his fault but ours."

SYSTEMATISED TABLE OF THE MENTAL FACULTIES

SUPPLEMENT.

SYSTEMATISED TABLE OF THE MENTAL FACULTIES.

N.B.—In this table, which constitutes a complete cyclopedia of character-reading, the phrenological and physiognomical, as well as the chirological and graphological, signs, in the head, face, hand, and handwriting, respectively, are set forth.

A reference to the "glossary" at the end of the work will render the fact apparent that every phase of character, temperament, etc., is provided for in the nomenclature adopted, hence this appendix is subjoined without further comment.

Faculty.	Phrenologic.	Physiognomic.
Language	fulness of the eyes — (large surface of the "whites" apparent — upper and lower lids prominent). Verbal memory throws the eye inward. Verbal expression throws it outward.	fulness below the eyes.
Form	width on both sides of *crista galli* (giving relative breadth betwixt the eyes).	width of the bony structure of the base of the nose between the eyes—when large they will be widely separated; when small, they will approach each other. (They should not be more nor less than an eye's length apart).

Faculty.	Phrenologic.	Physiognomic.
Observation	projection of the forehead or frontal bone above the top of the nose, between the brows.	downward inclination of the eyebrows at their inner termini, and fulness of the muscles between the same. When well indicated, the eyebrows will be widely parted; when the reverse is the case, they will present a horizontal appearance and be placed close together.
Mental observation	the upper portion.	
Physical	the lower part.	
Size	(organ located just on the turn, between the eyebrows' inner termini and nose) — projection of frontal bone in this region.	width of the *ethmoid* bone.
Weight	depression of brow at its inner half, over the eye.	fulness of the muscles above the brow, at, and on either side of, the junction of the nose with the forehead.
Colour	projection of frontal bone (superciliary ridge) just outwardly of the centre of the eyes.	relative height (arching, pointing, or prominence) of the eyebrows in the middle. When well defined, they take a conic shape.

Faculty.	Chirologic.	Graphologic.
Language	length of top phalanx of fourth, or "little," finger.	flow of writing—attachment of capitals and words, etc.
Form	width of top phalanx of third, or "ring," finger.	symmetry of outline in the characters.
Observation	square-shaped finger-tips	acuteness of strokes—definiteness of delineation; when well-defined, the writing will be carefully "picked out"—hence more or less legible.
Size	well-proportioned hand: fingers and palm well adjusted to each other, in point of size.	harmonious lines—adjustment in point of proportion between letters — "smalls" and "capitals" — equidistant letters, words and lines, etc.; straight border preserved.
Weight	spatulated (elliptical) finger-tips.	equality of slope in the characters of the handwriting — steadiness of pressure exercised, also.
Colour	relative length of top phalanx of "ring" (third) finger.	shown by the *thickness* of any strokes other than those which form the characters themselves.

Faculty.	Phrenologic.	Physiognomic.
Order	fulness or outward projection of eyebone — giving the brow a sharp appearance at its outer angle.	eyebrows even — long, well-curved, elevated, or angled at their outer extremities.
Neatness	inner part, joining organ of "colour."	
System	outer part.	
Calculation	fulness of the ridge of the brow below the temples.	
Quickness at figures	inner part.	lateral extension of the eyebrows at their outer extremities.
Power to estimate	outer portion.	according to the greater amount of space visible between the outer terminus of the brow and the corner of the eye.
Tune	development of the forehead over the outer termini of the eyebrows.	lateral curvation, and fulness of the brow over the eyebrows; full eyes and eyelids; short, "pug" nose; development of cheeks and lower part of the physiognomy.
Melody and harmony	upper part.	

Faculty.	Phrenologic.	Physiognomic.
Modulation	lower part.	perfect curvilinearity of the external ear, which feature should be well set out from the head, well coloured, and of sufficient *size* and *fineness* of *texture* of the cartilage.
Time	development of the forehead immediately above the outer part of the eyebrows.	square or oval features.
Sense of duration	inner part.	
Measure and rhythm	outer part.	
Locality	fulness on each side of the brow, above the root of the nose.	general fulness across the lower portion of the forehead.
Exploration	the lower division.	
Cognizance of place and position	the upper division.	

Faculty.	Chirologic.	Graphologic.
Order	square-tipped fingers. "Knots" (lower joints of fingers) and knuckles prominently developed.	all stops in their proper places, and matters of detail generally well attended to.
Calculation	square or tapering finger-tips.	*general* signs — of precision, detail, neatness, and, *above all*, of *clearness*, apparent.
Tune	acuteness of lower "angle" — situated near the wrist — of the thumb.	*outward curvation* of up and down strokes.
Time	prominence of upper "angle" of thumb — just below its second phalanx, and above its *ball* or *root*. Square-boned hand and fingers.	regularity of motion apparent in method of writing — harmonious flow of style — can be judged of better when *seen* than from any description.
Locality	*lines* on fleshy cushion of the base of the hand, on its *outer* side, opposite the thumb.	relative *length* of upstrokes and "tails" to the letters; much movement and animation apparent in whole style.

Faculty.	Phrenologic.	Physiognomic.
Eventuality	fulness of the forehead in the middle in the lower part.	general fulness of the central region of the forehead; *also* mostly found in conjunction with a "Jewish" — hooked—form of nose.
Consciousness of occurrences	lower division.	
Memory by association	upper division.	
Causality	height and width of the forehead.	when much exercised, this faculty causes horizontal lines to form in the middle of the forehead.
Reason	inner part.	*height*, combined with *breadth* of the nose at the bridge; also seen in the *length* of that organ as well.
Planning ability	outer part.	

Faculty.	Phrenologic.	Physiognomic.
Comparison	fulness of the forehead above, in the middle part.	inward curvation (upon the septum, next the cheek) of the wing of the nostril — also forward projection of the wing of the nose—detectable on the side of the nostril.
Criticism	upper portion.	
Analysis	lower part.	*width* and *length* (*i.e.*, downward development) of the nasal septum.
Human nature	forward development or prominence of the forehead in the centre near the summit—*i.e.*, at the turn—just below where the hair generally commences to grow.	
Foresight	upper portion.	indicated according to the vertical length of the nose from the root to the tip.
Intuition	the lower part.	shown according to the height of the nose above the cheeks at the tip.

Faculty.	Phrenologic.	Physiognomic.
Agreeableness	fulness of the forehead on either side of the organ of "human nature."	
Youthfulness	outer part.	line of closure of the mouth (especially top of lower lip) serpentine or undulating in form.
Suavity	inner part.	downward inclination of the outer corners of the eyes.

Faculty.	Chirologic.	Graphologic.
Eventuality	*depth* of "head" line—running across the middle of the palm, under the "heart" line.	every stroke plainly indicated, and each letter thoroughly and perfectly formed.
Causality	development of upper joints of the fingers — just below the nail-phalanx—also of the second phalanx of the thumb.	separation of characters, *i.e.*, relative absence of *liaison* between letters, etc.
Comparison	nails relatively *short*—fingers *long*, in proportion to the palm — especially so in the second (middle) phalanges.	absence of *liaison here and there*, *i.e.*, letters connected *usually*—yet only in *groups*.

Faculty.	Chirologic.	Graphologic.
Human nature	*length* and slenderness of little finger.	letters, as a rule, placed singly — unconnected; *especially* when they are of angular formation, at equal distances apart, and the words which they form are not *broken* at the endings of the lines (*i.e.*, spacing well attended to. etc.).
Agreeableness	supple-jointed, low-set thumb.	*curvilinear* principle of of writing — *u*-shaped m, n, r, etc.

Faculty.	Phrenologic.	Physiognomic.
Wit	prominence of the forehead at the sides (in the upper portion) and lateral curvature thereof.	
Congruity	the lower part.	upward curvation of the upper lip at the angles of the mouth and indentations formed there.
Humour	the upper part.	lines from the eyelids.

Faculty.	Phrenologic.	Physiognomic.
Sublimity	breadth of the head backward of the top of the forehead (behind "ideality").	according to the size of the eyes—when large, they flash. Also in the width and fulness of the nose about or around the tip—when large, giving the nostrils at this point a rounded-out appearance.
Sense of the terrific	back portion.	
Love of the grand	the front part.	
Ideality	fulness of the head at the sides of the forehead over the temples.	breadth of the point of the nose; when large, giving the tip a *cleft* appearance — perceptible to the touch, even if not visible to the eye.
Perfection	the front part.	
Refinement	the central part.	
Expansiveness	the back part.	

Faculty.	Phrenologic.	Physiognomic.
Constructiveness	lateral curvation of the sides of the forehead.	fulness and rounding out of the sides of the nose, just above the nostrils.
Contrivance	the front part.	
Ingenuity	the middle part.	
Dexterity	the back part.	
Imitation	relative breadth and expansion across the summit of the forehead.	
Mental assimilation	the top part.	length (elongation) of the wing of the nose, next the cheek.
Gesture	the central part.	flexibility of the muscles of the face — especially those whose action is concerned in the movement of the eyes and mouth.
Mimicry	the lowest part.	a proportionally wide mouth.

Faculty.	Chirologic.	Graphologic.
Wit	development of flesh below the base of the little finger, in the palm of the hand.	waviness of the strokes, brisk style.
Sublimity	short fingers—in proportion to the palm.	*large size* of writing.
Ideality	development of palm near the wrist, opposite to the root of the thumb.	cultured style—perfect curves, delicate *touch* exhibited in tracing lines, etc.—signs too minute and subtle to describe — but easily detected and recognised when sought.
Constructiveness	top (nail) phalanges proportionately long.	originality of style and individualised mode of constructing and connecting characters.
Imitation	flexibility of thumb, fingers, and palm.	heights of letters variable — handwriting readily turned out, and style somewhat *unformed* and adapted to circumstances — dimensions of paper, etc.

Faculty.	Phrenologic.	Physiognomic.
Benevolence	elevation in the middle of the forepart of the top head, giving height to the forehead, and causing it to assume a *curved* shape when viewed in profile.	
Philanthropy	the front part.	fulness, moisture, and redness* of the entire lower lip: when large, causing it not to *protrude* only, but to be *wide* and *rolling* in appearance.
Liberality	the middle part.	the nose full and prominent above the tip—when small, *hooking*.
Sympathy	the back part.	the upper eyelid, when open, well *arched*.
Veneration	height in the central portion of the coronal region.	
Love of antiquity	the back part.	seen in the elevation of the nasal bone above the plane of the face, just below the bridge near the centre of the nose.

* With coloured subjects read—*blackness*.

Faculty.	Phrenologic.	Physiognomic.
Worship	in the centre.	the drooping of the upper eyelids.
Respect	the fore portion.	to be detected according to the fulness of the two vertical prominences, beneath the nose, which cause a corresponding depression down the upper lip in the middle.
Spirituality	height and fulness of the cranium on each side of the fore part of "veneration" — above "ideality" and behind "imitation."	observed in the width of the interciliary space —*i.e.*, that portion of the face between the eyelid and brow.
Faith	the uppermost part.	according to the vertical measurement between the eyebrow at its inner terminus and the eye.
Trust	the middle part.	according to the space between the hairy brows — *i.e.*, when *small* they meet over the nose.

Faculty.	Phrenologic.	Physiognomic.
Wonder	the lowest part.	according to the vertical measurement betwixt the upper and lower eyelids, when opened. A gaping expression, dilated pupils to the eyes, the ears standing forward from the head, the hair standing on end—express credulity.
Hope	height of the head at the top and on either side of the back part of the organ of "veneration."	
Speculation	the lowest part.	upward inclination of the corners of the lips and eyelids.
Present hope	the middle part.	
Future hope	the upper part.	undulating lines upon the forehead from side to side.
Conscientiousness	when large — this organ gives width, height, and squareness to the back of the head at its summit.	

Faculty.	Phrenologic.	Physiognomic.
Justice	the upper portion.	one, two, three, or more perpendicular lines between the eyes.
Integrity	the middle portion.	*straightness** or *perfect curvation* of the facial lineaments — of the hair, eyebrows, nose, mouth, dimples, wrinkles, etc., and horizontality of the setting of the eyes in their sockets.
Circumspection	the outer, or lowest, portion.	breadth of the *bony structure* of the chin; when large, the face will take a *rectangular* form.
Firmness	eminence of the cranium at the summit, behind "veneration," before it turns to form the hindhead.	observed, primarily, in the height of the nasal bones—about an inch or so below the junction with the forehead —when large giving the feature an arched appearance from the root.

* Non-obliquity.

Faculty.	Phrenologic.	Physiognomic.
Power of will	the lowest, or back, part.	length downward of the jawbone beneath the ear before it turns to form the chin—when poorly represented, no angle is formed.
Stability	in the centre.	depth of the jaw under the large molar teeth.
Perseverance	the front part.	forward projection of the lower jawbone.

Faculty.	Chirologic.	Graphologic.
Benevolence	development of the root of the thumb; *also* in the length of what is termed the "heart-line," which lies across the palm under the four fingers.	extension of the *terminals*, and in the slope (to the *right*) of the handwriting.
Veneration	length of first (nail) phalanx of the fore-finger.	height of dot above *i.*, etc.—*also*, absence of pretentiousness — simple, homely shapes of characters, etc.
Spirituality	taper—conic or pointed —finger-tips.	shown according to the width (*i.e.*, curvilinearity) of the bases of the characters.

Faculty.	Chirologic.	Graphologic.
Hope	length of *third* finger.	*upward* inclination of writing — of finals, especially.
Conscientiousness	*straightness* of the bones of the fingers— especially of the fore-finger.	*rectilinearity* of the strokes — characters running on a level plane, etc.
Firmness	general development and squareness of the upper phalanx of the thumb.	(1) *Bluntness* or (2) *hooked* appearance of final strokes; consistent style.

Faculty.	Phrenologic.	Physiognomic.
Self-esteem	height of the head at the top at the back.	
Independence	the lowest part.	the length of the neck.
Self-love	the middle part.	perpendicularity to convexity in the outline of the upper lip (concave, *small*).
Dignity	the upper part.	according to the height of the nose at its root, at its junction with the brow—when large, the muscle is full and transverse wrinkles appear across it.

Faculty.	Phrenologic.	Physiognomic.
Approbativeness	elevation of the crown of the head on both sides of "self-esteem."	
Sense of character	the part joining "self-esteem."	elevation of the nostrils —causing curved lines in the cheeks from the wings of the nose.
Love of display	the upper part.	fulness of the muscle under the eyes and dimples or wrinkles in the cheeks.
Ambition	the lower part.	*shortness* of the whole upper lip—causing it either to expose the upper teeth or to turn up at the corners.
Cautiousness	development of the skull at the sides near the back, and above "secretiveness."	*length* of the nose as a whole, as well as *width* of the organ also—particularly across the nostrils — which will lie flat against the face.
Prudence	the front part.	
Solicitude	the central part.	
Timidity	the lowest, or back, part.	small-sized nostrils.

Faculty.	Phrenologic.	Physiognomic.
Continuity	fulness of the skull at the back towards the top—when the organ is large, the head is *filled out* — yet not *swelled* to any considerable extent at this point.	length of the *white part* of the upper lip—(*i.e.*, of that part of the face which lies between the upper lip proper and the nostrils).
Application	the middle portion.	in the *centre*—causing (when large) a v-shaped drop in the red portion.
Connectedness	the outer portion.	on either side, in the length from the nostril to the line of closure. N.B.—When *large*—the lips are compressed.

Faculty.	Chirologic.	Graphologic.
Self-esteem	*length* of index finger—particularly of the third (lowest) and middle phalanges.	*tallness* of letters—especially of capitals in relation to the small ones—*also* height of of *t* crossing.
Approbativeness	depression in the middle of the top phalanx of the thumb.	judged of—according to the amount of *flourish* employed — *also*, by noticing even words *underlined*, etc.—style, when large, *ascendant*.

Faculty.	Chirologic.	Graphologic.
Cautiousness	*length* of middle finger —when large, causing it to project beyond the tips of the first and third fingers.	signs of restraint and hesitancy — such as, dot to *i* and cross to *t* placed behind (on left side) of letter; dashes or bars in lieu of stops —or *in addition* to the latter, etc.; backward slanting style.
Continuity	*straightness (i.e.*, regularity in delineation) of "head" line.	evenness, precision, and regularity of style—viz., letters formed consistently and of equal heights; dots, stops, etc., in their *proper* places—signs of care, patience, and trouble.

Faculty.	Phrenologic.	Physiognomic.
Secretiveness	according to the width of the head across, above the tops of the ears.	dip of eyebrows towards nose.
Evasion	the hinder part.	
Policy	the middle part.	according to the span of the nostrils across the cheeks.
Reserve	the fore part.	the nose ending in a narrow point.

Faculty.	Phrenologic.	Physiognomic.
Acquisitiveness	breadth of the head over the ears, forward of "secretiveness" and above "alimentiveness."	
Acquiring	the front portion.	found in the thickness of the nose at its sides or walls — where it joins the face.
Saving	the middle portion.	fulness of the chin—development of flesh around and under the jaws, causing a "double" or triple chin.
Hoarding	the back portion.	the bridge of the nose broad (above "acquiring").
Alimentiveness	fulness of the cranium in the basilar region, just forward of the ear and above the *zygoma.*	
Solids (desire for)	the back part.	fulness and redness (healthy colour, not flushed look) of the cheeks, just forward of the ear opening.

Faculty.	Phrenologic.	Physiognomic.
Liquids	the front part.	puffiness of the fore portion of the cheek, immediately backward of the mouth.
Destructiveness	development of the skull immediately above the ears — to be observed in the *setting* of the latter — when these are high (their tops rising above the corners of the eyes)—*small;* when low down (their tops being below that level)—*large.*	
Executiveness	the front part.	lateral protrusion of the cheekbones.
Extermination	the back part.	according to the setting out of the tops of the ears from the head.
Combativeness	organ located rather more than an inch above the tops of the ears—filling out the head in that region.	in the height of the protuberance on the nose — (*i.e.*, the nasal bone).
Courage	the top part.	at the top.
Defence	the front part.	at the centre of the ridge.

Faculty.	Phrenologic.	Physiognomic.
Defiance	the lower and back part.	above the tip—giving it an upturned appearance.
Vitativeness	prominence of the skull behind the ears.	relative length and prominence of the (lower) lobes of the ears.

Faculty.	Chirologic.	Graphologic.
Secretiveness	fulness of the percussion of the palm.	*Compression* of letters.
Acquisitiveness	the thumb and fingers turned *inwardly* towards the palm.	(1) the making of an up-stroke, or "tick," prior to commencing forming a letter; (2) words placed close together—writing begun at top of page, etc.; (3) finals curtailed.
Alimentiveness	*fulness* of the lowest phalanges of the fingers —puffiness and plumpness of the soft tissues of the hands.	in the *thickness* of the strokes — especially (when large) in the roughness, irregularity, or muddiness—of their outline.

Faculty.	Chirologic.	Graphologic.
Destructiveness	fulness of flesh above the ball of the thumb —near the edge of the palm, below the fore finger.	thickness of *t* and other *bars*, strokes, etc. — whether horizontal, vertical, or oblique.
Combativeness	in the *height* of the hand in the middle— across the palm (*i.e.*, a "hollow palm," faculty but poorly indicated).	in the presence of the *t*-bars, hyphens, dashes, and other lines—from (1) left to right; (2) right to left; and (3) such as are vertical.
Vitativeness	long, bony hands — joints prominently developed; palm and fingers the reverse of soft and fleshy or flabby — *also*, in the depth and continuity of the "line of life" (surrounding root of thumb).	in the thickness, dash, and vigour of the handwriting generally.

Faculty.	Phrenologic.	Physiognomic.
Amativeness	in the cerebellum, and estimated according to its fulness and width.	fulness, freshness, and redness* of the *centre* of the upper lip; *also*, according to the length forward, and in the breadth in the middle, of the chin and lower jaw.
Reproductive or passionate love	situated inwards.	

* With coloured subjects—*blackness.*

Faculty.	Phrenologic.	Physiognomic.
Love of the opposite sex.	situated outwards.	
Conjugality	fulness of the head in the lower and back part thereof, and just over the centre of the cerebellum.	
Marriage	the inner part.	in the size and convexity of the eyes.
Constancy	the outer part.	in the *rightness* of the angles formed by the eyelids at the outer corners (obtuse angles — small "conjugality"). Dimpled, indented chin; jawbone wide under the wisdom teeth.
Parental love	fulness of head above the cerebellum, causing outward projection beyond the nape of the neck.	
Love of pets and animals	the lower part.	indentations at the corners of the mouth — dimpled depressions under the lower lip.

Faculty.	Phrenologic.	Physiognomic.
Love of children	the middle part.	in the droop of the edge of the upper lip on each side.
Love of one's own children	the upper part.	over-lapping of the upper lip on either side of the centre, accompanied by redness, etc.
Friendship	relative breadth of the skull behind the ears, above and outwardly of "parental love."	breadth and roundness of the chin.
Sociability	the lowest part.	incisions upon the red part of the lips.
Love of family	the middle portion.	fulness of the upper cheeks.
Gregariousness	the uppermost part.	fulness of the lower cheeks.
Inhabitiveness	in the middle of the back part of the cranium.	
Patriotism	the part next to "friendship."	swelling of the lower lip, below the red part, merging towards the chin, and near the corners of the mouth, at each side.*

* In age, owing to the impoverished state of the glands, this local sign cannot be estimated easily—though its intensity may be guaged by observing the depth of the groove sometimes formed in the top of the chin.

Faculty.	Phrenologic.	Physiognomic.
Love of home	the middle portion.	fulness of the lower lip, below the margin of the red part, on either side of the centre.

Faculty.	Chirologic.	Graphologic.
Amativeness	development of the base of the thumb.	seen in the *thickness* of the handwriting — of the up- and down-strokes particularly.
Conjugality	strong, proportionally large, heavy-tipped thumb.	steady, regular, and non-variable *style* and *principle* of writing; all *t*'s barred, and terminals *hooked* — *i.e.*, curved downwards.
Parental love	fulness of the skin under the third and fourth digits, at the top of the palm; *also*, first phalanges of first, third, and fourth fingers spatulate, with middle finger squared at the tip, and *all* relatively short.	final covering, or sweeping round the letters and words of which they form part.

Faculty.	Chirologic.	Graphologic.
Friendship	development of the flesh below the first finger at the top of the palm of the hand.	*space* between characters—when wide apart, *large;* when huddled up, *small.*
Inhabitiveness	(not localised).	in the *looping* of the down-strokes (*i.e.*, those from right to left).

EXPLANATION OF DIAGRAMS AND TECHNICAL TERMS

EXPLANATION OF DIAGRAMS AND TECHNICAL TERMS.

1—Language—expressiveness; power to put thoughts, feelings, and emotions into words.

2—Form—sense and memory of configuration.

3—Observation—power to recognise, identify, and examine.

4—Size—cognisance of magnitude, distance, and proportion.

5—Weight—perception of the laws of gravity, force, resistance, and motion.

6—Colour—perception and recollection of colours.

7—Order—arrangement; method.

8—Calculation—power to compute numerically.

9—Tune—sense of sound and harmony.

10—Time—sense of duration, succession, and lapse of time.

11—Locality—cognisance of place and memory where things are seen.

12—Eventuality—consciousness and memory of what is going on.

13—Causality—comprehensiveness and originality of thought; capacity to think.

14—Comparison—power to classify, compare, and reason analogically.

15—Human nature—intuitive judgment of character.

16—Agreeableness—persuasiveness; pleasantness; blandness.

17—Wit—gaiety; fun; glee; sense of the ridiculous.

18—Sublimity—consciousness of the vast, boundless, infinite, and terrific.

19—Ideality—sense of beauty, perfection, polish, and idealism.

20—Constructiveness—ingenuity; ability to invent and construct.

21—Imitation—ability to copy, mimic, and imitate.

22—Benevolence—liberality, sympathy, tenderness.

23—Veneration—adoration; aspiration; respect.

24—Spirituality—impressibility; love of novelty and the wonderful.

25—Hope—cheerfulness; expectation.

26—Conscientiousness—sense of equity, consistency, and obligation.

27—Firmness—decision, stability, and tenacity of principle.

28—Self-esteem—self-appreciation, dignity.

29—Approbativeness—emulation, sense of honour.

30—Cautiousness—sense of danger, carefulness, and watchfulness.

31—Continuity—concentration of thought and feeling.

32—Secretiveness—concealment, tact, management.

33—Acquisitiveness—desire to possess and accumulate, to provide for the future.

34—Alimentiveness—sense of hunger and thirst.

35—Destructiveness—force, thoroughness, energy.

36—Combativeness—boldness, resistance.

37—Vitativeness—love of life, dread of death.

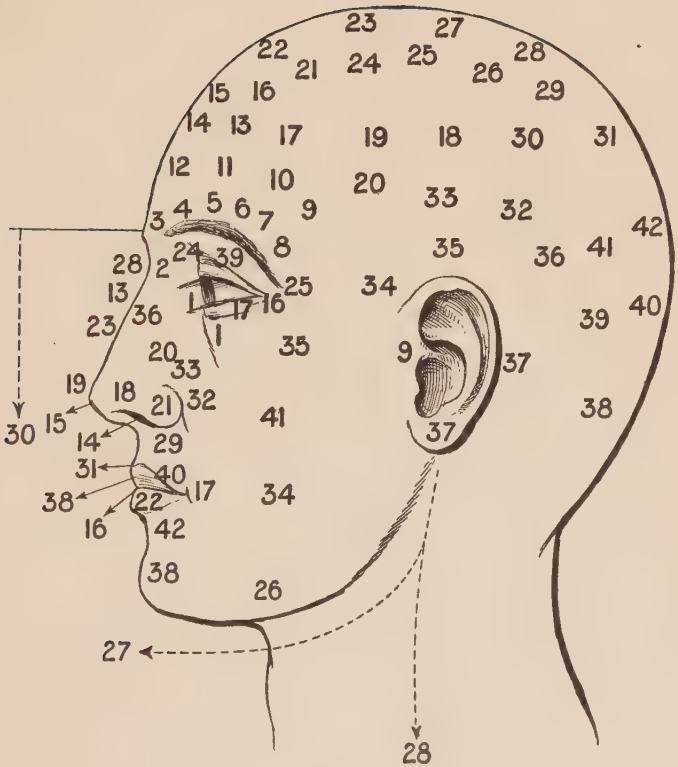
38—Amativeness—regard for the other sex and desire to be in their company.

39—Conjugality—desire to marry and have a partner for life.

40—Parental love—fondness for children, pets, the weak and helpless.

41—Friendship—family affection, attachment to others, love of society, and company.

42—Inhabitiveness—love of place—of home and country.


23
27
22
21
24
25
28
26
29
15
16
14
13
17
19
18
30
31
12
11
10
20
33
32
42
3
4
5
6
7
9
8
35
36
41
28
24
39
2
34
13
25
1
17
16
40
23
36
39
20
35
9
37
33
19
18
21
32
38
30
15
41
37
14
29
31
40
38
17
34
22
16
42
38
26
27
28

30
3
28
24
25
5
6
2
20
23
20
20
20
15
8
1
13
14
7
34
34
34
34
33
29
41
40
17
27
Heart Line
35
22
36
Head Line
32
13
12
31
37
Life Line
10
38
11
19
9

STUDIES IN PHYSIOGNOMY, ILLUSTRATIONS, ETC.

MODEL FACE-READINGS.

I.—MR. WILSON BARRETT.

Mr. Wilson Barrett has every qualification for an actor of the first rank, his organisation being well balanced, and such as enables him to manifest great sensibility and tenacity of mind, along with efficiency and endurance. The mental, or nervous, system is indicated by the sharp, clear-cut features, as well as the length of fibre, the measurements forward and between the ear-openings; the motive by the muscular and osseous constituents, in the prominence of the nasal, malar, and maxillary bones, and the full eyes, etc.; and a sufficient degree of the vital elements is implied by the long, well-opened nostrils, the fairly-full cheeks, and the general development of the lower part of the face.

Considered as a whole, this combination favours great energy, executive capacity, force of character, and scope of intellect.

Our subject is intense, sensitive, contesting, desirous of excelling, and possessed of such vigour as enables him to carry out his plans despite all obstacles. He takes life seriously, and could not well fritter away his opportunities.

Every feature in his physiognomy is individualised, telling of creative genius, originality of conception, and execution.

Mr. Barrett's eyes, I understand, are hazel, of changing tint, and sometimes verging almost on blue or grey. His complexion is fair; his hair chestnut, revealing the sanguine phase of temperament. The texture of the skin, which is fine, denotes high organic quality, hence exquisiteness of feeling and refinement of taste.

The *curvilinear* principle upon which the whole organism is constructed affords a clue to the artistic nature of our subject. Notice the curly hair, the curved forehead, the arched eyebrows, the rounded jaws. Observe the well-shaped ear; it is harmoniously developed, and its width and the depth of the bell imply the sense of sound, tone, emphasis, accent, and pronunciation to be well defined, such being indispensable to the actor or orator.

Amongst his best defined faculties, form (eyes wide apart), size (nose broad at the root), weight (muscle full just outwards of the root of the nose, over the eyes), colour (brows arched in the centre), and time (forehead full over "colour") of the perceptive group may be singled out. Hence his judgment of configuration (which aids him in committing his parts to memory), dimensions, force and resistance, colours and rhythm is admirable.

He is pained by a want of symmetry, by irregularities in the outlines of objects; likes to see proportion between one part of a thing and another; could balance well, and has an excellent idea of colour, the value of time, pause in verse, etc.

He can picture to himself the characters he portrays in his "mind's eye," and apprehend by so doing the gestures, deportment, etc., with which to invest them.

He thoroughly appreciates poetry, especially of a highly dramatic, stirring character; for time, in conjunction with large imagination (wide-tipped nose) renders him peculiarly open to poetical impressions.

His nose, so broad and high in the region of the point, the septum of which droops in a marked degree, indicates a great love of studying human nature, wonderful capacity to comprehend, analyse, and illustrate various sorts and conditions of men. In combination with his full language (convex eyes), this faculty aids him much in his literary pursuits.

He has excellent capacity for detail, and loves perfection; can apply himself with great ardour to whatever he does, and has the wish and the confidence to succeed.

His prominent, well thrown-out chin shows reliability. He is not easily turned from his purpose; is very thorough, scrupulous, and has immense facility for bearing up under difficulties.

He is a man of courage, resolution, spirit, and persistence.

The height of the nose in the centre proclaims a full share of veneration. This faculty appears to have influenced him considerably. It gives him a reverential spirit, and has induced him to throw his plays, and the work, "The Sign of the Cross," into an ancient period. Antiquity has many attractions for him; he has a genuine love of Shakespeare, and appreciates not only his characterisation, but all the subtleties of style to be found in his works.

The upper lip shows a full degree of amativeness; but it is too long to render him vain. The lower is full enough to make him solicitous for the welfare of others.

He is kind-hearted, affectionate, and sympathetic.

II.—MISS LOIE FULLER.

La Loie Fuller, who is blonde, with large blue eyes and a fair complexion, possesses what is known as the *Xanthous*, or sanguine form of the vital-nervous temperament. Her curvilinear features reveal the combination of *round bones and round muscles;* which,

in conjunction with her active mental system (shown by the high, wide forehead, well-opened, bright eyes, delicate skin and silky hair), proclaim ease of motion and manner, playfulness, and sociality.

She is all "vim," enthusiasm, vivacity, and sprightliness, but the facial bones are not high, and she lacks the endurance and toughness which would be imparted by a greater infusion of the bilious (dark) elements in her physiology. As it is, she is keenly susceptible—in fact, almost too impressionable, and apt to overtax her powers. Her well-opened nostrils and full eyes show great ardour and emotional capacity, so that whatever she does she will throw her whole soul into. There is nothing "half-hearted," nor anything constrained about her, and her habitual impulsiveness, quickness, diligence, and brilliancy will show themselves in most things she attempts. She never could be deliberate nor content to drudge away at a sedentary occupation, and relies much upon her innate adaptability, natural perception and native talent. She will never be, if possible, without some plan "on hand," but is apt to undertake more than her strength will admit of her carrying out. Her organisation is such as to render her liable to get run down and exhaust her stock of vitality quicker than she might do were she less active. She goes at a thing until she is thoroughly "done up" and worn out; is sensitive, and needs little stimulation from external sources. Her developments are particularly interesting: weight (fulness of the muscle on either side of the root of the nose, depressing the eyebrows), form (nose broad between the eyes), colour (eyebrow arched), time (brow rounded over "colour"), tune (brow full through the temples), constructiveness (nose thick at the sides), idealism (tip of nose well developed), and imitation (forehead high, wing to nose slanting into cheek), are all far beyond the average in size; and it is upon the action of these faculties that she relies principally as a dancer. As may be gathered, her perception of the laws of gravity, balance, and motion, is such as to render her capable of manifesting singular ease and grace in movement and gesture; whilst her judgment of configuration, acting in conjunction with her taste, colour-sense, appreciation of rhythm, and versatility of mind, causes her to display much mental assimilative capacity and originality in her creations upon the stage. Locality, situated over the inner extremities of either eyebrow, is large enough to give her excellent capacity for finding her way about: but for travel she will not personally care. Her hope is large (septum of nose elongated near the lip), she is naturally eager and confident, and her cautiousness being but small (short nose) she

will seize every opportunity; does not hesitate as a rule; acts straight away, and generally does things "on the spur of the moment," when she feels "in the mood."

She has great dramatic ability of the comedy order. Her short, tilted nose and her "laughing" mouth (upturned at the corners), together with her large language (full, convex eyes), power of mimicry and great intuition of mind (bright eyes) indicate immense capacity for identifying herself with characters of a light type, and for portraying the peculiarities of people she meets with much fidelity.

Her eventuality (forehead full in the centre), comparison (drooping septum of the nose), and intuition (large, bright eyes) assist her much.

She can narrate an incident, or call up a circumstance, and supply all the action of the *dramatis personæ* connected therewith, and as her veneration (nose not high in the centre) is not large, she will "take off" any little idiosyncrasies which strike her in others.

Her great gift lies in the direction of entertaining—publicly or privately, no matter which.

Her friendship (fulness of the upper and side cheeks) is very large, and shows that she is capable of forming deep attachments, and that her friends are often uppermost in her thoughts.

She hates formality and conventionality, is confiding, frank, and unceremonious; hence makes many acquaintances. The fulness of the *red* part of the lower lip indicates power of sympathising with those in distress and a strong desire to help those who need assistance; whilst the development of the *white* part thereof (immediately below the edge of the lip) denotes considerable love of home and domestic affection, though this will be, to a great extent, dependent upon those who comprise the home circle.

Individuality, as is shown by the absence of any marked ridge between the eyebrows, is not large; hence, as continuity is but moderate or small (raised upper lip, no lines at top of the nose), Miss Fuller will not care to enter into detail, nor fuss over analysing trifles.

The width of the nose below the bridge next the cheeks shows industry and good acquisitive capacity.

Her chin is sufficiently wide to render her conscientious and honest. Her eyes, too, are sincere, frank, and outspoken. The uplifted upper lip and dimpled cheeks will make her appreciative of the approach of her acquaintances, though its length tells of dignity, rather than any great care for display or personal vanity.

It pleases her when people appreciate her efforts; but, otherwise, she is very independent, and quite above being at the behest of anybody.

She likes the fresh air, freedom, and nature, and could not put up with the tedium of prosaical, everyday life.

The rounded-out tip of the nose and large eyes (the signs of sublimity) show a passionate love of all that is great, noble, and grand. She appreciates magnanimous traits in those around her, and can take wonderfully wide, tolerant views of humanity. There is nothing confined, narrow, or petty in her nature, and she knows no fine distinctions of caste, creed, or race. She hates triviality and meanness, is quite above looking out for the "seamy" side of life, and is healthy-minded to a degree.

In conclusion, it may be said that in Miss Loïe Fuller the stage lost a most gifted actress, though it gained in her one of its greatest dancers.

III.—THE REVEREND FATHER IGNATIUS, O.S.B.

The physiognomy of the Reverend Father Ignatius, which constitutes the present study, exhibits by its clearly-cut, sharply-defined features a predominant mental system.

The eyes of the Reverend Father are brown; the temperament being such as to ensure intense activity of mind, along with wiriness of organisation, and high quality of constitution. As a whole, the features are harmoniously developed, the nervo-sanguine elements, or the brain and nerve, muscular and thoracic forms being strongly defined, and in excess of the "lymphatic," "phlegmatic," or vegetative.

There is also the endurance of the bilious-motive system, the facial bones being high.

Coming now to survey the countenance critically, it must be observed that the moral and religious, as well as the intellectual faculties, are, as might have been fully expected, strikingly manifested by the facial signs. The head is long and high, measured forward and upward from the ear opening.

The fine, wavy lines across the forehead, arching over either eyebrow, indicate large hope (the presence of the faculty being revealed also by the exposure of the nasal septum); the elevated eyebrows, trust, faith, or wonder—"spirituality," as it is sometimes called. The nose, so high in the centre, shows veneration, as do the lines across the throat; and the deep chin firmness, tenacity of purpose.

These developments, in combination with very large language (observe the most *unusual* fulness of, and below, the eyes), constructiveness (forehead wide above the temples, nose thick at the sides above the wings), and reflectives (high, broad nose, well developed nasal septum, and full upper forehead), account for the zealous spirit with which he has established and propagated his convictions.

By nature he is easily elated, expectant, cheerful, anticipant of success, and a firm believer in immortality; will always make the best of things, loves to muse upon the super-physical, the spiritual, and the unseen; puts his whole trust in Providence, and places his confidence in Divine guidance; is assured, devotional, and submissive; has a strong sense of dependence, and is capable of adhering to his opinions—for his relatively long upper lip tells of confidence, self-possession, and reliance.

The width between the eyes, which gives a good vertical depth at their inner corners, and a "dip" to the brow at the root of the nose, is the sign of the organ of form; which, in combination with his "credencive," prescient cast of mind, will constitute him open to see apparitions and receive impressions or visitations from worlds other than this. Into the philosophy of the action of these faculties we are unable to enter in this study. Suffice it to say that it appears it is through them that the higher phenomena are apprehended.

The width of the tip of the nose proclaims not only taste, but imagination. Father Ignatius loves finish, and his strongly poetical nature, in conjunction with his wonderful eloquence, gives him a marvellous flow of ideas, a rapid rush of lofty sentiment, and the capacity to paint word pictures. The fulness of the central region of the forehead denotes large eventuality. He has an excellent memory; can recall to mind incidents, anecdotes, and facts that have occurred; and rarely forgets anything of consequence that he has heard.

His ear is well developed, large and rounded in the upper lobe, and possessed of a deep, wide "bell." It is an orator's ear, and denotes marked capacity to appreciate tone. With tune (seen in the fulness of the brow over the outer termini of the eyebrows) and language, such a member is an unfailing indication of musical and linguistic talent. As is well known, the Reverend Father is a musician in addition to being an orator.

The religious faculties being manifested in so high a degree, it is only natural that his compositions should take the form of hymns.

He takes an intense delight in pouring forth his soul in praise and prayer.

The length of the nose gives cautiousness; but its height in the upper portion indicates force, energy, and push. Our subject will advocate the cause of others with great earnestness, for the fulness of the lower lip shows benevolence.

He is thoughtful for others, kind-hearted, and sympathetic, whilst the fulness of the upper cheeks will cause him to manifest sociability and friendliness of manner.

The upper lip is thin—hence a life of celibacy would be natural to him; whilst the comparatively unremarkable lower cheeks proclaim abstemious habits.

IV.—HERBERT SPENCER.

Mr. Herbert Spencer has a wonderfully interesting personality; his face furnishing an absorbing study to the physiognomist.

It is pear shaped; the brain occupying a far greater amount of space than the lower section of the face.

The nose and forehead are both of great volume; indicating how highly their possessor is gifted.

The quality of the organism is very high; showing a fine, keenly-sensitive, and exquisitely susceptible type of mind.

The long, prominent features indicate, moreover, great restlessness of mind.

Indeed, it is consequent on this, partly, that (not being naturally over robust), Mr. Spencer has suffered much strain. His brain is too alert and over easily stimulated: had he more of the vital, or nutritive, and motive (bodily) elements in his composition, he would be better equipped, physically speaking. His forehead, which is strikingly developed, both in the upper and lower regions, indicates (as well as his wide-backed, acutely-chiselled, long, well-defined nose), reasoning powers of a very high order, which give him a philosophical rather than scientific cast of mind—interest in the metaphysical—sound, logical judgment, and originality of ideas. He has also much critical faculty, which causes him to classify and study the relations existent between one subject and another; comparison being indicated by the broad back of the nose, and the drooping septum of that feature. His memory is also excellent. Along the line of the eyebrows may be traced his wonderfully strong developments of form, individuality, size, weight, and order; which faculties make him observant, a master of detail, quick to recognise, discern, and disposed to be systematic, as well as accurate.

How strongly represented, too, is his faculty of continuity, indicated by the lines above the nose between the eyes, and the length of the white part of his upper lip in the middle. Mr. Spencer does not, therefore, commence half-a-dozen different things at once; neither does he profess to be capable of doing more than but one thing at one time. He perseveres with what he is about, and by concentrating his attention, achieves much that other people, without this power—even supposing them to possess his other talents, would do.

He has dignity, judging from the full, outward bow of the upper lip; is aspiring, according to the line which runs into the cheeks from either side of the nostrils; and hence, persistent and independent—both in ideas and action. His energy and courage are both remarkable points in his character.

In the fulness of the eye is to be seen the power to talk and express ideas; whilst, from the little wrinkles which chase each other from the eyelids, it may be noticed that a strong vein of fun and love of wit exists.

Penetration and insight into character and motives are well indicated by the prominent tip of the nose; and the rather deeply set eyes, over which the eyebrows are thick and bushy, announce shrewdness and discernment.

V.—PROFESSOR HUXLEY.

A VERY interesting study is afforded by the physiognomy of the late Professor Huxley.

This face is the face of a scientific man, it is the face of a close observer—of a man who looked at things from a purely matter-of-fact, unbiassed standpoint and took them as he found them.

Professor Huxley had a predominance of the mental or nervous system. This is shown, firstly, by the vast development of the cranium forward of the ears, and secondly, by the strongly defined tip, or lobes of the nose. His striking intellectual capacity, his profundity of thought and his masterly powers of comprehension are thus shown. Besides this, however, he had a fine degree of the motive temperament, which was represented by the somewhat rugged, forcible, and remarkably individualised character of his whole countenance. The bony framework exhibits this system.

The forehead, as well as the whole face of Professor Huxley, was rectangular in form. It approached the square in shape. The lower and upper regions were both uncommonly well developed. Therefore he had immense perceptive faculties, and large or full reflective powers.

With Professor Huxley the scientific had more weight than the philosophical; he certainly argued logically, reasoned from effect to cause, and had an enormous amount of shrewd, sound commonsense; but without some tangible fact, without some feasible theory, he would not venture his opinion. He was practical, and, as I have said, based his conclusions on observation. What he thought was based on what he saw; he did not build "castles in the air."

The brow projects right over the eyes, which are deeply set. The eyebrows are particularly bushy. Professor Huxley's searching mind, his discretion, and inclination to read, mark, and digest, before coming to any opinion on a subject, are hereby shown.

Professor Huxley was a great judge of men and matters. His nose was long, and jutted out far from the face at its point. He knew how to take them, and understood much of their compositions intuitively, in a practical way. He was not so much an impressionist, however, as he was a diligent observer. The eyebrows are placed low, this is the sign for incredulity. He did not believe half, nor a quarter, of what he was told, he endeavoured to prove all things.

And that he was conscientiousness itself is unquestionably true. The straightness of the features shows this. He was in dead earnest, took life seriously, and thoroughly appreciated its responsibilities. Professor Huxley's powers of concentration are shown by the length of the upper lip in the middle (from the nose downwards) and, indeed, by the compactly built physiognomy as a whole—every feature—nay, every member of his body—shows the trait, his arms and resolutely set figure proclaim the faculty.

Would that more of us had his determination to dare, attempt, and succeed.

His calmly, yet marvellously firmly closed lips, and his long chin, both show resolution and consistency. His absolute sense of duty was a strong characteristic. The width of the tip of the nose, and the drooping septum to that feature, each indicates critical acumen. He was an inquirer, a searcher after knowledge; and his determination to obtain that knowledge has been rarely equalled even by those other great scientists whose names, with his, will be handed down to posterity.

VI.—LORD LEIGHTON.

A VERY finely organised and exquisitely constituted organism was possessed by Lord Leighton. He had a well blended "totality"—a favourable combination of the nervous and lymphatic tempera-

ments, with a moderate development of the motive system. That his whole nature was artistic "to the core," is proved—if proof were needed—by the curvilineal principle on which the whole face is constructed. The outline of the features, and of the hair especially, we can observe, by looking at his photograph, was a series of curves.

The length and delicacy of the features, indicate great susceptibility, intensity of feeling and "high-tension."

Taking each of them separately (which will be the simplest and best plan to adopt in reading the character), we notice that the forehead is wide above the temples and at the sides—the signs for imagination, refinement, and sensitiveness of mind, and poetry of feeling—Lord Leighton had a truly idealistic turn of mind, and this, in combination with his large constructive faculties (forehead broad outwardly of the temples) and his strongly represented colour-sense (eyebrows strongly arched) gave him great originality of thought and ingenuity of execution. Besides having a strong perception of the beautiful in colours, however, Lord Leighton had, as well, a striking degree of the "organ" of form—which conferred upon him an intense appreciation for the lovely and symmetrical in contour and outline. He had, according to his physiognomy, a "straight eye," a perfect judgment and notion in regard to what was artistic, and a wonderfully correct idea with reference to the elements of art. The nose of Lord Leighton was of the Grecian pattern, with something of the "Jewish" type as well about it. Being an acutely defined feature, as it were, with the septum apparently prominent, it showed great refinement of taste—as well as the eyes, which, by their elongated and drooping eyelids (which turn over the lower at their outer corners, where they are drawn down at an acute angle) show that the spark of genius, which those who admired his paintings considered him to possess, was not, in reality, absent. The fulness of the eyes themselves, and of the lower eyelids, shows expressiveness, sentiment, and a warm-hearted, impressionable, eloquent nature.

The lines in between the eyes denote the faculty for applying the mind, and the ability for directing the attention exclusively to whatever is undertaken.

The wavy wrinkles of the brow bespeak inspiration and expectation.

There is a well-marked line from the posterior portion of the wing of the nose that causes a fulness of the fore part of the cheek. It indicates, first, the desire to excel—emulation; and, secondly, friendliness of disposition.

Lord Leighton had a truly remarkable physiognomical development.

WILSON BARRETT.

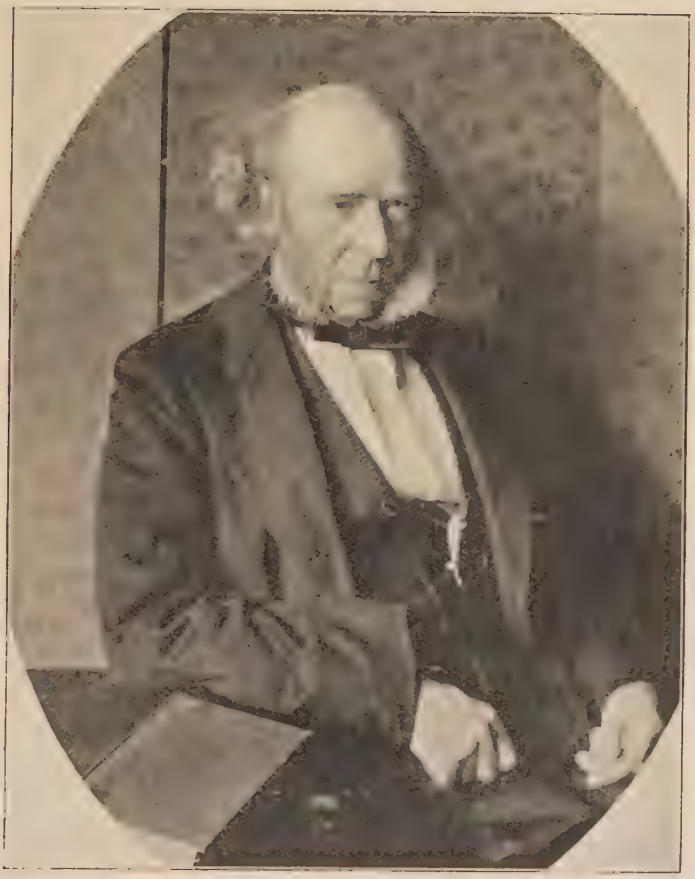
Photograph by Barrand, Liverpool.

MISS LOIE FULLER.

Photograph by the London Stereoscopic Co.

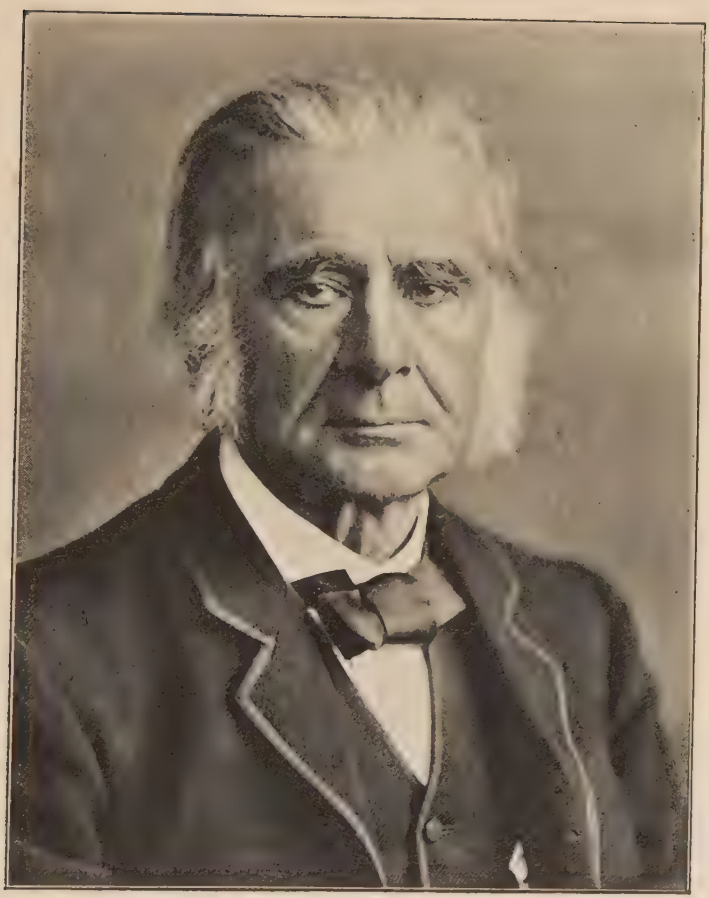
FATHER IGNATIUS.

Photograph by W. & D. Downey, London.



HERBERT SPENCER.

Photograph by the London Stereoscopic Co.



PROFESSOR HUXLEY.

Photograph by the London Stereoscopic Co.

LORD LEIGHTON.

Photograph by the London Stereoscopic Co.

List of University Press Publications.

10s. Net.

CHAPTERS ON HUMAN LOVE.

By Geoffrey Mortimer.

TABLE OF CONTENTS.

CHAPTER I.

INTRODUCTORY.

Importance of the Subject of Sex-Love—The Mean between Spiritual and Materialistic Views—Neglect of the Formal Study of Sex in England—What is Love?—Physiological, Philosophic, and Poetic Definitions—Mode of Inquiry.

CHAPTER II.

THE PASSION IN ANIMALS.

Nature's Mating-Time—The Beginnings of Love in the Lower Animals—Mollusca and Crustacea—Spiders—Reproduction of Ants and Bees—Fish and Reptiles—The Wooings of Birds—Their Sentiment and Intelligence—Instances of Love in the Mammalia—Amorous War—The Instinct in Dogs, Horses, and Apes—Summary.

CHAPTER III.

PRIMITIVE HUMAN LOVE.

Descent of Man—The Theory of Promiscuity—Westermarck's Criticism of the Hypothesis—Marriage by Capture—Traces of the Custom—Instances of Feigned Rape—Choice of Suitors exercised by Women—Allurements by Clothing and Decoration of the Person.

CHAPTER IV.

THE ORIGIN AND GROWTH OF MODESTY.

Modesty—What it is, and its Purpose—Shame not Natural—Delicacy demanded from Women—Views of Mary Wollstonecraft on Modesty—The Virtue used as a Means of Masculine Control of Women—Immodesty compatible with Chastity—Virginity as a Commodity—Stringency of Rules of Maidenly Chastity—Tokens of Virginity—Religious Defloration—*Jus Primæ Noctis*—Unchastity of Peasantry in parts of Scotland—Chastity among Aztec Women—Sacred Virginity—External Indications of Continence—Bewailing Virginity—Magic Virtue in Virgins.

CHAPTER V.

FORMS OF SEX UNION.

Polygamy—Are Men naturally Polygamous?—Plurality of Wives in Various Nations—The Seraglio—Western Polygamy.

CHAPTER VI.

FORMS OF SEX UNION *(continued)*.

Polyandry—In India and Ceylon—In Ancient Sparta and Britain—Women under Polyandry—The Marriage of Near Kin—In Animals and in Man—Is Repugnance to such Unions innate or acquired?—Incestuous Love in Literature—Trial Marriage, and the Custom of Bundling—Child Marriage—Among the Inoits—The Shame of India.

CHAPTER VII.

HUMAN SEXUAL SELECTION.

Seeming Vagaries of Natural Choice—Spontaneity of Selection—Mantegazza's "Art of Taking a Wife"—Views of Phrenologists and Others—Schopenhauer's Theory—Difficulty of laying down Rules—Love *v.* Reason—Instinct as a Guide—The Amative and Cold Temperament—Intellectual Attraction—Cobbett's Advice in the Matter—Attempts towards Definite Principles—Difference between the Love Motives of Men and Women—Tolstoi's Opinion.

CHAPTER VIII.

HUMAN SEXUAL SELECTION *(continued)*.

Transmission of Traits—Influence of Marriage for Good and Ill—Galton and Darwin on Heredity—The Perfectionists—Experiments in Stirpiculture—Scientific Control of Procreation—Sir B. W. Richardson's View—Lack of Parental Responsibility—Neglect of the Study of Human Propagation—The Propaganda of Mrs. Victoria W. Martin—*La Viriculture*, by G. de Molinari—"A Plea for the Unborn."

CHAPTER IX.

CELIBACY.

Celibacy a Phenomenon of Civilisation—Ancient Celibate Sects—Its Origin Religious—Sacerdotal Chastity—St. Paul—Vices resulting from Celibacy—Impeachment of the Practice—Pathology of Celibacy—Sex-Love a Necessity—Effect of Continence on Women—Influence upon Men—Social Influence of the Habitude—Classification of Celibates—"The Unloved"—Spurious Chastity—Voluntary Celibacy.

CHAPTER X.

Romantic Love and Chivalry.

The Higher Love dependent on the Imagination—Love in Ancient Egypt—The Freedom of the Women of Thebes—Grecian Love and Marriage—Love among the Romans—Romantic Passion of the Northern Nations—Were the Norsemen Chaste?—The Age of Chivalry—Its Influence upon Women—Poetry of Chivalry—Platonic Love.

CHAPTER XI.

Love Customs and Rites.

Philters—Former Prevalence of the Use of Excitants to the Passion—The Nature of Aphrodisiacs—Scents—Anaphrodisiacs—Some Love-Charms—The Rite of Circumcision—The Practice Amatory—The Custom among the Ancient Jews and Egyptians—Circumcision in Warfare—Performed upon Women—Hygienic and Moral Value of the Practice—Phallicism—Antiquity of the Cult and Survival of Phallic Practices and Symbols—Dionysia—Origin of the Rites and Introduction of the Observance into Greece—The Orgies—Bacchanalian Mysteries in Rome—Survival of Dionysiac Festivals in India and other Countries.

CHAPTER XII.

Adultery and Divorce.

Early Divorce—Among the Ancient Jews—Cruel Penalties for Marital Infidelity—In the East—Punishment in Great Britain—Divorce Laws and Reform.

CHAPTER XIII.

Hetairism.

Need for Educated Inquiry and Candid Statement on the Question—Antiquity of Prostitution and Prevalence to the Present Time—Short Survey—Courtesans in the Grecian and Roman Civilisations—In the Middle Ages—Causes—Does Marriage perpetuate the Evil?—Poverty a Prime Factor—How the Army of Prostitution is recruited—The Assumption of Necessity—Proposed Remedies—Failure of Suppressive Action—Increase of Venereal Disease—The C.D. Acts—Pathology of the Courtesan—Health of the Class—The Career—Its Stages—The Lower Ranks—The Problem.

CHAPTER XIV.

AMATIVENESS.

Description of the Faculty—Its Potentiality for Good or Ill—Physiological Characteristics of the Amative—Location of "The Organ of Amativeness," by Gall—The Organisation of the Passionate Man and Woman—Facial and other Indications—Normal and Abnormal Amativeness—Erotomania, Satyriasis, and Nymphomania—Testimony of Dr. Maudsley and Dr. Shaw upon Love Neuroses—Shelley and Byron—The Ardent Woman—Influence of Climate on Sexual Passion—Sexuality of Southern and Coloured Races—Restraint upon Sensuality—False Views concerning Amativeness.

CHAPTER XV.

THE PHENOMENON OF FRIGIDITY.

Frequency of Impaired and Absent Sex-Feeling in Modern Women—The Abnormality treated in Fiction—Views of Lácour, and Testimony of Dr. Jordan, Dr. Napheys, Dr. E. J. Tilt, Professor Carl Schroeder, and other Physicians and Doctors—Causes of Sexual Coldness—Moral Impotence—The Defect in Men—Cases Investigated by the Writer—Frigidity not simply a Question for the Pathologist—The Abnormality affects the Character and Views—Mr. D. Christie Murray's criticism of "Jude the Obscure"—A frequent Cause of Conjugal Discord.

CHAPTER XVI.

PERVERSIONS OF THE SEXUAL INSTINCT.

Perversions Common in Primitive and Civilised Nations—Causes—Scientific Opinion on Inverted Sex-Feeling—Masturbation—Sources of the Practice—Ethical and Physiological Views—Evils of the Habit—Its Effect upon the Mind—Homosexuality—Lesbianism—Morbid Sexuality—Necessity for Elimination of Perverted Tendencies through Heredity—Restraint upon the Marriage of Morbid Types and Youthful Environment.

CHAPTER XVII.

CONJUGAL PHYSIOLOGY AND HYGIENE.

The Great Lack of Knowledge of Human Reproduction—Origin of the Ignorance—The Necessity for Inquiry—Sex-Passion in Cultured Races—Hygiene of Marriage—Use and Abuse of Coition—Parentage—Influence of Transitory States on Offspring—Time of Conception—Right Age for Parentage.

CHAPTER XVIII.

The Real and the Ideal Conjugality.

Ideal Marriage rarely Realised—The Study of Physiology an Aid to attaining the Ideal—Love Evanescent—Agreement of many of the Highest Minds as to the Law of Change in the Affections—Both Strict Monogamists and Advocates of Dissoluble Unions concur concerning the Mutability of Love—A Common Cause of Unfortunate Conjugality—Disappointment of Women—Why Women are Constant in Marriage—Ideal Union—The Freeing of Women in its Effect on the Sexual Relation—Long Engagements—Reasons for Advocating Short Courtships.

CHAPTER XIX.

Indissoluble Unions.

The Growth and Strengthening of the Monogamic Ideal—Control by the Ancient Church—Early Revolt against Enforced Indissoluble Marriage—Inequalities of Modern Matrimony—Difficulties of Honourable Mutual Separation—The Rise of Discontent with the System of Marriage in England—Godwin, Shelley, and the Owens—Recent Criticisms of Indissoluble Marriage—The Trend of Social Opinion—Dissolution at Will—Rarity of Abiding Affection in Conventional Wedlock—Signs of a New Order—The Future of Love.

CHAPTER XX.

Spiritual Love.

Affinity of Mind in Love—Physical Passion Transient—No True Union without Sex-Magnetism—Asceticism—Debased Views of Physical Love—The Reaction—Elizabeth of Hungary—Theories of Spiritual Love—Culture and the Amative Passion—Sects of Modern Ascetics—"Harmonial Love"—"Karezza," and "Dianism"—"The Kreutzer Sonata"—Æstheticism springs from the Sexual Impulse—"Phases of Love."

CHAPTER XXI.

Free Love Theories.

The Ideal of Constancy—Its Rarity—Freedom in Love—The Oneida Experiment—Debate between Horace Greeley, Henry James, and Stephen P. Andrews—"Love *v.* Marriage"—Views of Emil F. Ruedebusch—The Monogamic Bias—Jealousy—Free Love among the Russian Intelligentia.

Reynolds' Newspaper :—

"This work, which deals with the more important phases of the great sex question, will be read eagerly by all who agree with the

poet that 'the proper study of mankind is man.' Now it is most extraordinary that while every novel read by a young Englishwoman is based on the passion of love, it is considered among the ignorant and the prudish indecent, if not criminal, to discuss, or inquire as to the elements of which that love is composed. This Mr. Mortimer does fearlessly, and with great ability and clearness. Beginning by the exhibition of the passion in animals, he treats of various forms of sex union that have existed and do exist in the world, and of love customs and rites. In the chapters on Hetairism, or prostitution throughout the ages, a large and very important field of inquiry, as well as the morbid perversions of the sexual instinct both in women and men—the two being a growing evil in these latter days—Mr. Mortimer speaks with all necessary directness. The author speculates in an interesting manner on the connection between the bodily passion called love, and spiritual emotion. It seems there is a most profound alliance between the two, as they spring from a common original—the gratification of the senses. Of this an example was the Christian Agapetœ, or 'beloved ones,' the reputed virgins who lived with clerics and yet professed great devoutness and chastity—'the pest of the Agapetœ . . . this strange name of wife without marriage,' as St. Jerome, denouncing the immorality of the early Christian clerics, called it. A final chapter on 'Free Love Theories' completes a very remarkable book which, almost for the first time in England, attempts to give a systematic, though succinct, account of the most powerful of all human emotions—so powerful, indeed, in its manifestations, that men and women have grown afraid to talk about it, although each of them is the product of that physical sexual contact dignified by the name of 'human love.' This volume ought to be found in the library of every student of sociology."

Studies in the Psychology of Sex. **By Havelock Ellis.** Vol. I., Sexual Inversion. Post Free, 10s. 6d.

Studies in the Psychology of Sex. **By Havelock Ellis.** Vol. II., The Evolution of Modesty; The Phenomena of Sexual Periodicity; Auto-Erotism. Post Free, 10s. 6d.

The Pathology of Emotions, Physiological and Clinical Studies. **By Ch. Fere.** Rendered into English by Robt. Park, M.D. Post Free, 15s.

The University Magazine and Free Review. **By Democritus.** Vol. I. to XII. Price on application.
This Magazine is the only one in Great Britain which allows a free discussion of tabooed subjects.

The Universal Illusion of Free Will and Criminal Responsibility. **By A. Hamon,** Lecturer in the New University of Brussels ; Editor of "L'Humanité Nouvelle." Post Free, 3s. 6d.

Darwin on Trial at the Old Bailey. **By Democritus.** With an appendix: **Judicial Scandals and Errors.** The Parody of a Trial and the History of the Prosecution of a Scientific Work at the close of the Nineteenth Century. Post Free, 2s. 6d.

Judicial Murder. **The Case of Lieutenant Wark** before the Assize Court at Liverpool. **By E. R. Grain, LL.D.** Post Free, 1s.

Phryne. A Drama in four Acts and a Prologue. **By Democritus.** Luxuriously bound in brocade. Post Free, 3s. 6d.

Pseudo-Philosophy at the End of the Nineteenth Century. **By Hugh Mortimer Cecil.** 10s. net.

The Dynamics of Religion: An Essay in English Culture History. **By M. W. Wiseman.** 7s. 6d. net.

The Blight of Respectability: An Anatomy of the Disease. **By Geoffrey Mortimer.** 2s. 6d. net.

Montaigne and Shakspere. **By John M. Robertson.** 5s. net.

The Rhythm of the Pulse. **By F. H. Perry-Coste.** 1s. net.

Minna von Barnhelm or a Soldier's Luck. **By Gotthold Ephraim Lessing.** Translated, with Introduction and Notes, by MAJOR-GENERAL PATRICK MAXWELL. 5s. net.

Seaweed: A Cornish Idyll. A Novel dealing with the ever green problem of sex. **By Edith Ellis.** Price 3s. 6d. net.

Harold Hardy. His life and adventures. A Novel. **By F. C. Huddle.** Price 6s. net.

THE UNIVERSITY PRESS, LIMITED,

2, Broad Street Buildings, London, E.C.